THE UNIVERSITY
OF ILLINOIS
LIBRARY

634.05
GAM
v. 41

Digitized by the Internet Archive
in 2025 with funding from
University of Illinois Urbana-Champaign

https://archive.org/details/gardenmagazine4119unse

The pages which are missing were removed because they were advertisements

GARDEN MAGAZINE & HOME BUILDER

Beauty Translated into Terms of the Practicable, the Possible; into Terms of your House, your Lawn, your Garden

Index to Volume XLI

March to August 1925

Copyrighted, 1925, by DOUBLEDAY, PAGE & CO., Garden City, N.Y.

An asterisk (*) signifies that the article is illustrated

Abies excelsa conica, 160*
Activities of some Flower Societies, 475
Adams, Charles G., garden designed by, 377*
Adopting a Noah's Ark Farmhouse, 381*
Adown the Path of Sedums, 162*
Adventuring at Home with Plants, 495*
Ageratum, 37*, 269*
Allen, Mr. George Marshall, garden of, 145*
Allerton, Mr. Robert, garden of, 407*
Amemiya, photographs by, 46*, 476*
American Encaustic Tiling Co., photographs by courtesy of, 50*
  Society of Landscape Architects, exhibition of, 123*, 144*
Among Our Garden Neighbors, 58, 164, 270, 342, 419, 500
Anderson, L. C., photographs by, 340*
Andirons, 32*, 157*
  used by Paul Revere, 308*
Anemone coronaria, 238*
  The Industrious, 238*
Annuals, 55*
Apple trees, 467*
Appleton, Mrs. Robert, home of, 53*
Aquilegias, Perennials, Peonies and Lilies, 343
Arabis, 274*
Arbor, Attractive, at Little Cost, 342
Architect Builds for Himself, When an, 154*
Architectural and Allied Arts Exposition, 304
Arctostaphylos uva-ursi, 388*
Arden Studios, photographs by courtesy of, 391
  room decorated by, 143*
Arithmetic of the Fireplace, The, 156*
Art-in-Trades Club Exhibition, 380
Asparagus, 55*
Associated Tile Manufacturers, photographs by courtesy of, 50*, 391*
Aster acris, 263*
Asters, 250*, 466*
  Prize-winning, in a Butte Garden, 256*
Atwood, Charlotte R., article by, 60
Autumn-flowering Crocuses, 34*
Awnings, article on, 319*
Azalea, 161*
  White Japanese, 161*

B., L., article by, 53
B., S. S., book reviews by, 322
Backyard Gardening, Triumphant, 166*
  Prize-winning, 348*
Bacon, Mrs. Robert, statue in Garden of, 404*
Baer, H., article by, 164
Baker, Paul Vincent, article by, 274
Ball, William, & Sons, photographs by courtesy of, 147*
Balsam, Clay soil for, 422*
  Surprise, A, 422*
Baltz, P. C., article by, 59*
  garden of, 48*
Barbee, Mr. Charles, home of, 234*
Barber & McMurray, house designed by, 399*
Barns, Mrs. A. J., garden of, 166*
Barnes, Mr. Roderic Barbour, home of, 51*, 154*
Barrenness to Bloom, Bringing, 389*
Barron, Leonard, article by, 56*, 146, 230, 340, 475
Batchelder-Wilson Co., photographs by courtesy of, 391
Beach, Chester, sculpture by, 403*
Beals, Jessie Tarbox, photographs by, 381, 391, 458*
Bedroom, Typical 18th Century, 247*
Beecroft, W. I., plants wanted by, 504
Before and After Effect, 348*, 382*
Benson Studio, photograph by, 457*, 469*
Berries, Fall Planting for, 500
Berry, S. S., article by, 313*, 502
Bickel, Ethel Clark, article by, 165*
Biotas, 160*
Bird Bath, 269*, 303*
"Bird Villa," News from, 500
Birds in South Dakota, Coaxing the, 270
Birge, M. H., & Sons Co., photographs by courtesy of, 245*
Blackberries, 390*
Bleeding-heart, 264*
Book Reviews:
  The American Rose Annual, 336
  Beautiful Gardens in America (Louise Shelton), 335
  Big Crops from Little Gardens (A. B. Ross), 336
  Chronicles of the Garden (Mrs. Francis King), 335
  Color Planning of the Garden (Tinley, Humphreys and Irving), 335
  Culture of Perennials (Dorothy M. P. Cloud), 336
  Decoration and Furnishings of Homes (Ruth Robinson Tregenza), 460
  A Garden Book for Autumn and Winter (Charles Downing Lay), 335
  The Gardener (L. H. Bailey), 336
  Gardens: A Notebook of Plans and Sketches (J. C. N. Forrestier), 335
  Handbook of Garden Irises (W. R. Dykes), 322
  Hardy Bulbs for Amateurs (Rev. Joseph Jacob), 335
  Illustrated Flora of the Pacific States (S. Stillman Berry), 470
  Les Iris Cultivés, 322
  A Manual of Cultivated Plants (Bailey), 164
  My Garden Book (John Weathers), 335
  Sticks and Stones (Lewis Mumford), 158
  Through Field and Woodland (Alice Rich Northrup), 335
  Spanish and Portuguese Gardens (Rose Standish Nichols), 335
  Sticks and Stones (Lewis Mumford), 304
Books for the Gardener, A Sheaf of Golden, 335
Border plantings, 46*
Borglum, Solon, sculpture by, 127*
Boston Arts & Crafts, photographs by courtesy of, 391
  Willow & Willowcraft Shops, photograph by courtesy of, 481*
Bottomley, Harriet T., clock designed by, 255*
Boult, Ella M., photograph by, 378*
Box, 465*
Briggs, Loutrel W., garden designed by, 476*
Brigham, Frank M., article by, 58
Brinley, John R., garden designed by, 145*
Brown Bros. Co., photograph by courtesy of, 481*
  Mrs. D. S., garden of, 268*
  Dr. W. Stuart, home of, 160*
Brush, Gerome, article by, 397*
Bueb, Mr. John J., home of, 41*
Building and Equipping Your Garage, 329*
Bulbs, Anybody got these?, 60
  Early Spring, Seeds for, 419
  that Bloom in Sunny Kansas, 252*
Bullock, Sara H., article by, 36*
Bungalow, A Livable Little, 377*
Butte, Barren, The Redemption of, 256*
  Garden, Asters in a, 256*
Butterfield, H. M., article by, 249*

Calcium cyanide, a new insecticide, 146
Calhoun, Eugenie Ross, plants wanted by, 504
Calla, 390*
Cammack, Mrs. I. R., article by, 420
Candela, Rosario, house designed by, 476*
Candlesticks, 32*, 308*
Cannas in Kansas, Successful, 274*
Canterbury-bells, 458*
Carbone & Co., photographs by courtesy of, 43*
Car, Housing Your, for Convenience, 39*
Carnations, 231*
Cellar, Keeping Dry, 411
Central Park, Garden to be established in, 460
Chair, 150*
  Hepplewhite, 247*
  William and Mary period, 148*
Chairs, 307*, 309*
Chamberlain, Mrs. Horace E., article by, 500
  John W., article by, 164, 343
  Noel, garden designed by, 124*, 304
Chase, L. C., & Co., photographs by courtesy of, 471*
Chest, 17th Century, 30*
Chimneyplace, Attractively designed, 156*
China for the Country Home, 259*
Chinas, The Story of Two, 486*
Chinese Lanterns, How to Grow, 140
Christenson, Mrs. S. A., article by, 270
Citrus, Peonies, and Roses in Mississippi, 270
Clark, Grace A. Mackenzie, article by, 328, 469*
  Mrs. J. G., article by, 168, 272, 500
  J. H., article by, 33
  Kenneth, photographs by, 19*, 26*
  William Edwin, article by, 493
Clematis, 55*
  paniculata, 465*
Climate, Are We Making New?, 53
Clock, Banjo, 255*
  Grandfather, 18th Century, 253*
  made in Netherlands, 147*
  19th Century, 305*
  Seth Thomas, 254*
Clocks, Household, and Their Decorative Use, 253*
Coffee and Tea Service, 150*
Coffin, Miss Marian C., garden designed by, 123*
Colchicum autumnale, 34*, 35*
  giganteum, 35*
Colonial furniture, 33*
  Days and Ways in "Penn's Sylvania" Part IV. Our American Homes and Their Furnishings, 305*
  Mfg. Co., photographs by courtesy of, 147*
  Period in New England, The, Part III. Our American Homes and Their Furnishings, 245*
Color in a Kansas Garden, 272
  Tiles that Introduce, 50*
Colton, Amy Richards, article by, 141*, 253*
Combination Garage and House, 39*, 40*, 42*
Comfort at the Fireside, 159*
Competition, Home-Beautifying, 380
Console Table, 306*
Copeland & Thompson, photographs by courtesy of, 245*, 259*
Coppicus, Mr. Francis, home of, 476*
Corbin, P. & F., photograph by courtesy of, 481*
Cosmos, 348*
Cotoneaster horizontalis, 161*
Coutant, Harry, photographs by, 402
Coverlet, 248*
Covert, H. W., Co., photographs by courtesy of, 29*
Cowperthwaite, W. T., article by, 257*
Cozzens, Mrs. I., home of, 254*
Crocker, Mrs. Helen T. B., home of, 398*
Crocuses, Autumn-flowering, 34*
Crosby, Photographs by, 311*
Cryptomeria japonica Lobbi, 161*
Cupboard, 149*
  Elizabethan court, 31*
  Old English, 31*
Cureton, B. F., article by, 165
Cut Flowers in the Home, Using, 249*

Daffodils after the Embargo, 316
  Better, 502
  Better, for Discriminating Gardeners, 165
  —Going—Going! 396
  How to Have Perfect, 164
  King Alfred, in Kansas, 422*
  in the South, 342
  Let's talk of, a While, 126
  Trumpet, 138*
  When Your Garden Runs to, 137*
Dahlia Poem Competition, Awards in the, 20
  Poem, Prize Winning, 131*
  Show, An October, 460
Dahlias, 55*
  Pompon, 250*
  What's Best in, 165
Dalton, Mr. William, garden of, 144*
Darnell, Mrs. John Clarkson, article by, 168
Davis, Mrs. C. E., home of, 311*
Dawes, Mrs. Lewis, article by, 60
Dawson, Grace, article by, 343
Day, Harry A., article by, 310
Deal, Mrs. Richard, home of, 143*
Dean, Ruth, garden designed by, 46*
DeGraff, Marie I., article by, 270
Delk, Edward Buehler, home designed by, 234*
Dell, Miss Beatrice, garden designed by, 304
Delphiniums, on the subject of, 58
  Lime for, 342, 419, 500
  Twelve Feet High, 164
Demarest & Co., J. C., room decorated by, 142*
Dennison & Hirons, House designed by, 384*
Dickson, Edith, article by, 164
Dimmick, Mr. Frederick D., home of, 17*
Dividends in Contentment Part I How We Made An Old Farm Pay, 415*
Dogwood, 123*
Door, Front, Fitments for the, 409*
  The Hospitable, 397*
Dows, Mr. and Mrs. Tracy, garden of, 402*
Draper, E. S., article by, 342
Drury, Mr. F. E., garden of, 144*
Dubosque, Mr. G. I., home of, 161*
Duncan, Frances, article by, 127*
Dutch Colonial, The Story of the, Part II. Our American Homes and Their Furnishings, 147*

E., H. J., article by, 460
Easter Lilies in Florida, 166*
  that Re-bloom in Late Summer, 165*
Easter Message of St. Mark's, The, 127*
Eckman & Reutter, photographs by, 403
Eckstein, Henry J., article by, 339
Edgar, Robert J., article by, 58, 422
Eldredge, Arthur G., article by, 387* photographs by, 407
Ellett, Thomas Harlan, home designed by, 134*
Elms & Sellon, photographs by courtesy of, 471*
Empetrum nigrum, 387*
Erskine-Danforth Corp., photographs by courtesy of, 29*, 147*
Everitt, Mr. S. A., article by, 343* garden of, 343*
Evolution of the American Porch, The, 481*

Fabrics for the Homelike House, 471*
Fairbanks, W. W., article by, 389*
Fakes and Facts in Furniture, 414
Fall Planting for Berries, 500
  The Case for, 478*
Farm Pay, How We Made an Old, 415*
Farmer, Edward I., Inc., photographs by courtesy of, 147*
Farmhouse, Adopting a Noah's Ark, 381*
Fern for Foundation Planting, 467
Fern-Pine, 496*
Fiebiger, P. A., photographs by courtesy of, 409,* 481*
Field, Mrs. Marshall, home of, 123*
Fife, Mrs. Robert, prize flower arrangement by, 249*
Fireplace, The Arithmetic of the, 156* diagram of, 157
  in Dutch style, 149*
Fireset, 246*
Fireside, Comfort at the, 159*
Fiske, J. W., Iron Works, photographs by courtesy of, 147*
Fitments for the Front Door, 409*
Fitting Your House to Its Site, 128*
Flowers A-Plenty in Mid-Summer, 36*
  Cut, in the home, 249*
  from Abraham's City, 480*
  or Vegetables on the Little Lot, 54*
  Stone, 480*
Flower arrangements, 249*
  Interpreting the, 230
  Reflections on the, 339
  Shows, Glimpses at Recent, 340
  Societies, activities of, 475
Fond du Lac Garden Flower Society, 262
Footscrapers, 409*
Forget-me-nots, 232*, 301*
Fosdick, Mrs. Arthur, garden of, 269*
Fostoria Glass Co., photographs by courtesy of, 43*
Fountain, 124*
  Wall, 402*
Fowler, Clarence, garden designed by, 145*
Foxglove, 302*, 378*
Frames, Home-made, 176*
Frishmuth, Harriet, sculpture by, 124*, 403*, 404*
Freesias and Tulips, 249*
  of the Future, 497*
Fruit trees, 55*
Fuller, M. L., article by, 478*, 491
Furnishings, American Homes and Their, 305*
Furniss, Ruth MacFarland, article by, 381*
Furniture, Fakes and Facts in, 414
  Porch, 482*

Gage, Mrs. Homer, garden of, 457*, 469*
Garage, attached, 130*
  Building and Equipping Your, 329*
Garden, 18*
  Alpine, on a City Lot, 311*
  Enclosed, 303*
  Formal, 268*
  40 x 50 ft., Illinois, 274*
  Gold Mine of the, 491
  Home in Kansas, 228*
  Informal, 302*, 394*
  MAGAZINE & HOME BUILDER garden, 479*
  of Memory, A, 460
  Oriental Ohio, 227*
  Rock, 268*
  Rock, Little Folks of the, 168
  Seaside, Plants for, 387*
  Spring, 46*
  Walled, 301*
Gardening by the Seaside, 387*
  on the "High Plains", 263*
  Philosophy of, 460
  with a Pitchfork, 166
Gardens, The Lyric Voice of, 403*
  Neighbor, Glimpses of, 268*
  of To-day, 144
  to be Visited, 380
  that You May Visit, 304
  Western, Two Friendly Little, 231*
Gardin, C. A., article by, 60
Garrity, Charles, article by, 165
Gas Warfare in the Garden, The New, 146
Gay, Mr. Joseph H., garden of, 145*
Geiffert, Alfred, Jr., garden designed by, 144*
Geraniums, 348*, 458*
  Sandy Soil for, 420
  Wild, 232*
  Wild, for Rock Garden and Border, 317*
Gerke, Florence Holmes, article by, 238*
Gheen, Miss, Inc., room decorated by, 141*
Gies, Mr. L. G., garden of, 344*
Gillies, John Wallace, photographs by, 50*, 154*
Gilpin, Laura, photographs by, 403
Gladiolus, 55*, 59*
  Getting Up to Date With, 328
  Is This Hardiness in, 500
  Using, Sanely in the Garden, 48*
  What's Best Among, 493
  What Makes a Good, 49*
Glasgow, Miss Ellen, home of, 331*
Glass, American, 44*
  Reflecting the Rainbow in, 43*
  Steuben, 44*
  Venetian, 44*
Glassware, 43*, 44*, 45*
Glenndenning, Mrs. Robert, home of, 391*
Gold Mine of the Garden, The, 491
Goldberg, Maurice, photographs by, 403
Goldenrod, 389*
Goldtuft, 232*
Goodwin, E. A., article by, 343
  Elizabeth Abbott, embroidery by, 318*
  Mrs. William B., plants wanted by, 504
Gordonia Again Reported, The Rare, 420*
Gorham Co., photographs by, 403
Grafting, Tree, at any time of Year, 170
Grape, Fox, 466*
  vine, 59*
Grapes, 55*
Grass Under Pine Trees, 420
Gray-foliaged Plants, About, 500
Grey, Hunt T., garden designed by, 494*
Griffin, Robert, Co., photographs by courtesy of, 245*
Guernsey, L. A., photographs by, 407
Guest, Mr. E. A., home of, 160*
Gutgeitt, Mr. Charles, home of, 492*

H., F. C., article by, 380
Hall, Chas. R., article by, 419
  Typical New England, 245*
Hamblin, Stephen F., article by, 59, 386
Hamilton, Mr. William H., home of, 161*
Handy, Mr. Truman P., home of, 134*
Hard, Margaret Steel, article by, 415*
Hardiness in Gladiolus, Is this, 500
Hardware, article on, 409*
  for Garage, 329*
  Picking, for Hard Wear, 266*
Hare, Mrs. Alfred, home of, 483*
Harshberger, John W., article by, 480*
Hartness, Mrs. J. D., article by, 270
Harvard Botanic Garden Will Exchange Seeds, 59

Haskell, Mr. F. A., garden of, 125*
Haviland China Co., photographs by courtesy of, 486*
Healy, Harry G., photographs by, 412*, 418*, 461*, 481*
Heinze, Mrs. Arthur P., garden of, 320*
Help for the Home Maker, 460
Hemerocallis from Seed in Montana, 270
Hemlock, Golden, 343*
  Special Forms of, 343*
Herbert, Mrs. P. S., article by, 168
Herfort Co., photographs by courtesy of, 156*
Hergesheimer, Mr. Joseph, home of, 485*
Herring, Henry, sculpture by, 402*
Herter, Mrs. Albert, home of, 302*
  J. E., & Co., photographs by courtesy of, 147*
Hewitt, Mattie E., photographs by, 43*, 123*, 127*, 141*, 253*, 301*, 302*, 303*, 305*, 379*, 391*, 403*, 459*, 481*, 486*
Hibbs, Mrs. Shelton, garden of, 302*
Hibiscus moscheutos, 388*
Higgins, Alma Margaret, article by, 270
  Mrs. W. I., garden of, 268*
Highboy, Colonial, 246*
Hillard, Weston B., home of, 461*
Hillard, Weston B., house designed by, 156*, 412*, 461*
Hillman, A. F., article by, 272
Hinckley, Julian, article by, 419
Hint, Practical, from Idaho, 272
Homans, Susan Tyng, article by, 58, 168, 344, 500
Home Maker, Help for the, 460
Hospitable Door, The, 397*
House, Log, Equipping a, 343
  Maidless, Perfect Little, 461*
  a Part of Its Site, Making the, 160*
  Plants, Orchids as, 344
  to Its Site, Fitting Your, 128*
Housing Your Car for Convenience, 39*
Howard, Mr. C. W., home of, 308*
  Mrs. Philip B., article by, 504
  R. F., article by, 420
Howes, S. M., Co., photographs by courtesy of, 395*
Hubbell, Lucy Embury, article by, 403*
Hudson, J. B., article by, 342
Hunt, H. P. & H. F., Co., photographs by courtesy of, 29*, 395*
Hunter, J. Duncan, article by, 128*
  R. C., & Bro., house designed by, 19*, 26*, 128*, 130*
Hurd, Mrs. L. R., home of, 228*
Hydrangea, 394*

Iris, 231*, 269*
  Japanese, 407*, 469*
  Kaempferi, 406*, 457*, 469*
  laevigata, 408*
  setosa, 408*
  Siberian, 406*
  Vartani, 313*
  yellow, 344*
Iris, Concerning, 344
  from the Hills of Nazareth, A Little, 313*
  Lover, A Brace of Books for the, 322
  Pageant, Prolonging the, 407*
  Prize Offer, A New, 380
Irises, 124*, 268*
Irving, W., Forge Co., photographs by courtesy of, 147*, 156*
Iselin, Mrs. Ernest, home of, 459*
Italian architecture, 476*
Ivy, English, 465*

Jackman, Minnie Nordling, article by, 419
Jackson, Edwin A., & Bro., photographs by courtesy of, 147*
  Wm. H., Co., photographs by courtesy of, 147*, 245*
Jacob, Reverend Joseph, article by, 239*, 323*, 396*, 497*
Japanese Criticism, A, 20
Japan's Greatest Gift, Is This, 469*
Jar, Ginger, 147*
Jeffrey, Ellen, article by, 259*, 486*
Jennings, Allyn R., garden designed by, 461*
Juniper, Dwarf, 495*
  Meyer's, 495*
  Swedish, 334*
  tamariscaefolia, 161*
Junipers, 160*
Juul Studio, photograph by, 258*

Kansas, bulbs blooming in, 252*
  Cannas in, 274*
  Color in, 272
Kantack Heath & Warman, Inc., photographs by courtesy of, 409
Katkamier, A. B., article by, 500
Keil Furniture Co., photographs by courtesy of, 147*
Kensington, Mfg. Co., photographs by courtesy of, 29*, 147*
Kitchen, 464*
  Seventeenth Century, 30*
Kitchens, Tile for, 52*
Knox, Jessie C., article by, 256*
Koehler, Hans, article by, 467

Lamp, Betty, 29*
Landscape Architecture as a Fine Art, 153
Lane, Bernard H., article by, 420
Langeloth, Mrs. Valeria, garden of, 124*, 304
Larkspur, 37*, 302*, 378*
Larkspurs, Blightless, 60, 342, 419, 500
Lawlor, Theodore P., home of, 161*
  plantings by, 161*
Lawn Mower, motorizing the, 56*
Lawn up to Par, Keeping the, 336
Lawson, K. W., article by, 59, 342
Leavenworth, Annie Crim, verse by, 45*
Leavitt & Son, Charles Wellford, garden designed by, 125*
Leffert's House, 147*
Letting the Little Fellow in, 339
Levick, Edwin, photographs by, 340*
Levy, Mrs. Louis S., garden of, 18*
Light, Rush, 29*
Lilacs, 161*, 229*
Lilies, Easter, in Florida, 166*
  Easter, A Second Season for, 168
  Easter, that Re-bloom in Late Summer, 165*
  Perennials, Aquilegias and Peonies, 343
Lily Culture, Hot Water Kink in, 343*
  flowered and Lily-shaped Tulips, 242*
  of Japan, Gold-Banded, 165*
  Regal for all America, 257*
  Remarkable, 165*
Lily-of-the-Valley, Three Months of, 244*
Lime for Larkspurs, 342, 419, 500
Living room, 463*
  Picturesque, 382*
Locks and Hinges Are Decorative, Where, 267*
Logan, James, home of, 305*
Loganberries, 390*
Lowboy, 307*
  Dutch, 148*
Lowenfels, Albert, article by, 54*
Lucking, Wm., estate, 128*
Lupin, The Drawing Popularity of the, 342
Lynch, Mrs. Austin, garden of, 227*
Lyric Voice of Gardens, The, 403*

Macy, R. H., & Co., photographs by courtesy of, 305*
Man Who Made the Silver Moon, The, 38
Mangans, J. C., photographs by, 305*
Manning, J. Woodward, article by, 25
Maples, Japanese, 161*
Marigolds, 348*
Markham, Frances, G., article by, 348
Martin, Frederick W., photograph by, 494*
  Mrs. J. Willis, garden of, 301*
May, Charles C., home designed by, 156*, 412*, 481*
Meating, A. G., article by, 336
McColm, Viola, article by, 274*
  garden of, 274*
McCracken, Mrs. Robert, garden of, 379*
  home of, 130*
McDonald, Mrs. George, garden of, 268*
McKim, Mr., house designed by, 17*
McKnight, Mrs. Stephen, garden of, 458*
McLendon, Miss Lulu, article by, 166*
McMein, Neysa, studio of, 471*
McFarland, J. Horace, article by, 21*
McFarland, J. Horace, Company, photographs by, 21*, 34*, 488*
Meadow Saffron, 34*
Mears, Robert, Jr., home of, 130*
Meigs, Arthur I., house designed by, 468*
  Mrs. Arthur V., home of, 468*
Mellor, Meigs & Howe, combination garage and greenhouse designed by, 42*
  house designed by 130*, 326*
Merrimack Mfg. Co., photographs by courtesy of, 471*
Metropolitan Museum of Art, photographs by courtesy of, 29*, 43*, 50*, 141*, 245*, 253*, 305*
Mid-South, Roses for the, 25
Miller, R. P., article by, 344
Mirrors, The Decorative use of, 141*
Mississippi, plants in, 270
Mitigating the Sunshine, 319*
Mockorange, 263*
Modern Homestead in the Old Manner, 314*
Montana, Plants that Flourish in, 270
Moore, Sadie U., article by, 166*, 274*
  Garden of, 274*
Mordecai, Mr. W., home of, 160*
Morning Glories, 348*
Morris, Elias, & Sons, photographs by, 50*
  Robert T., article by, 170
Morrison, B. Y., article by, 407*, 488*
Motorizing the Lawn Mower, 56*
Murdock, Mr. and Mrs. Marcellus M., garden of, 269*
Mysterious Whims of the Tulip, 323*

Nantucket Gardens, 465*
Narcissus
  Alice Knights, 490*
  Cleopatra, 489*
  Cossack, 488*
  Empress, 490*
  Great Warley, 138*
  Macebearer, 502
  Masterpiece, 489*
  Mermaid, 489*
  Seville, 489*
  Sir Galahad, 489*
  Poet's, 232*, 272
  Will Scarlet, 138*
Narcissus for the Honor Roll, 488*
  Investment in Tennessee, 272*
Nasturtiums, 348*
National Garden Association, The, 28, 136, 262, 346, 424, 498
Nellis, Mr. Frank, home of, 237*
Nepeta Mussini, 231*
Newman, Frank Eaton, house designed by, 53*
New Rochelle, Garden at, 55*
News & Comment, 20, 126, 230, 304, 380, 460
Nichols, Mrs. A. H., article by, 166*
  garden of, 166*
Nicotine as an Insecticide, Rediscovery of, 146
Noble, J. M. Campbell, article by, 342
Norway Spruce, 160*
Nottman, A. H., & Co., photographs by courtesy of, 29*
Nymphaea pulcherrima, 344*

Oak, White, 499*
Oakes, Helen Hart, article by, 231*
O'Connor, James W., house designed by, 46*
Ohio Garden, 227*
Okie, R. Brognard, house designed by, 267*, 314*, 485*
Orchids as House Plants in Texas, 344
Orinoka Mills, photographs by courtesy of, 471*
Osata, S., photographs by, 236*
Our American Homes and Their Furnishings, Part I. The Message of the Early New England Home, 29*
Our Trail's End, 151*
Ovington Bros., photographs by courtesy of, 43*, 259*, 486*

Pail, Milk, Dutch, 147*
Painting Hints for the Summer Home Owner, 475
Pansies and Roses, 251*
  for your Winter "Play-House", 348
Parsons, Edith Barretto, sculpture by, 404*
  Mabel, article by, 153
Pear Trees, 301*
Peckham, Ethel Anson S., article by, 34*, 137*, 502
  garden of, 137*
Peony Culture in Alabama, 419
  Progress of the Recent Decade, 332
Peonies, 59*, 263*, 344*, 378*
  and Roses in Health, Keeping Your, 464
  Double, 334*
  Effective Planting of Single, 333*
  Notable, on Display, 304
  Perennials, Aquilegias and Lilies, 343
  Roses, and Citrus in Mississippi, 270
Perennials, 55*
  Peonies, Aquilegias and Lilies, 343
  Some New Late Summer, 386
  Yellow, and other Things, 164
Perfect Little Maidless House, 461*
Period furniture, article on, 29*
Petunia, 269*
Phinney, Mrs. Arthur Alexander, article by, 165*
Phlox 37*, 269*, 302*, 466*
  divaricata, 264*
  lavender, 274*
  yellow, Wanted—a, 419
Physalis Francheti, 140
Pictures, Garden, in Thread, 318*
  Little Garden, 325
Pindar, Amer, book reviews by, 335
Pinks, Old-fashioned hardy Clove, Collecting the, 504
Pinus mugho compacta, 161*
Pitcairn, William S., Corp., photographs by courtesy of, 486*
Pitchfork, Gardening with a, 166
Plan of a Second Floor, 344
Plans, Garden, 46*, 134, 233*, 394*
Plans House, 26, 41, 134, 154, 284, 235, 237, 314, 326, 337, 385, 412*, 462, 477, 492
Planting by Signs and Portents, 304
  Hope, 380
Plants, Adventuring at Home with, 495*
  The Garden Neighbors Want, 504
Pleuchea camphorata, 388*
Plowhead, Ruth Gipson, article by, 244*
Plumbago, Blue, in Texas, 168

66210

Plummer, Wm. H., & Co., photographs by courtesy of, 259*
Polygonum Auberti, Why Not More, 59
Pool, 232*, 301*, 401*, 418*
Lily, 268*
Lily, A Little Inwood, 344*
Porch, American, The Evolution of the, 481*
Open, 459*
Potter, Mrs. Horace G., garden of, 268*
Powel, Samuel, home of, 305*
Power House, 19*, 26*
Preserves, Storing Your, 383
Pretentious Frauds, More About, 168
Price, Mr. T. Brooke, home of, 384*
Prochnik, Loranda, plants wanted by, 504
Prune your Grapes Now, 33
Pudor, O. M., article by, 342
Purdy, Carl F., article by, 316
Purple, William, article by, 48*
Putnam, Brenda, sculpture by, 404*

Quackenbush, Alice T. A., article by, 339
Quaker Lace Company, photographs by courtesy of, 471*

Rathbone, Alice, article by, 162*
Reflecting the Rainbow in Glass, 43*
Regal Lily for All America, 257*
Reminder, 62, 172, 276, 350, 426, 506
Remodelled house, 236*
Retinispora obtusa nana, 161*
Reynolds, Mr. Arthur, home of, 377*
Mr. and Mrs. William N., garden of, 499*
Rhododendrons, 160*, 161*, 394*
Rich & Fisher, photographs by courtesy of, 43*, 259*
Ries, Estelle H., article by, 50*, 319*, 391*, 481*
Riley, Phil M., article by, 39*, 156* 329*, 343
Roberts, Mrs. Edward, garden of, 418*
Robinson, Anthony Wayne, photographs by, 37*
Mrs. Monroe Douglas, home of, 46*
Rock-crystal, 43*
Rockery, How to Build a, 310
Rock Garden and Border. Wild Geraniums for, 317*
Little Shrubs for the Small, 310
Rogers, Lunt & Bowlen Co., photographs by courtesy of, 147*
Rolfe, H. Parker, photog aph by, 17*
Rookwood Pottery Co., Photographs by courtesy of, 391*
Rose
American Beauty, Climbing, 60*
Columbia, 59*
Dr. Huey, 21*
Etoile de Hollande, 22*
Golden Emblem, 22*
Hybrid-Tea, 37*
Imperial Potentate, 22*
Isobel, 23*
Mary Wallace, 24*
Mrs. W. C. Egan, 23*
Ophelia, 59*
Padre, 23*
Polyanthus, 37*
President Wilson, 22*
Souvenir de Cladius Pernet, 24*
Tausendschoen, 17*
Titania, 23*
Rose Arbor, 334*
Contest, 20
Rosenfield, Mrs. Meyer, garden of, 229*
Roses, 466*, 467*
and Pansies, 251*
and Peonies in Health, Keeping Your, 464
Climbing, 55*
for the Mid-South, 25
How I Feed My, 280*
Kansas, Cut November 18th, 59*
New and Old, 60
New, Which Invite Better Acquaintance, 21*
Peonies, and Citrus in Mississippi, 270
Rambling, A Ramble with, 58
Smoke-Proof, 24
Van Fleet's work in, 38*
Rowe, Henry W., house designed by, 41*, 129*, 308*
Russell & Erwin Mfg. Co., photographs by courtesy of, 409

Sack, I. photographs by courtesy of, 245*
St. Mark's, The Easter Message of, 127*
Salt Cellar, 29*
Sanford Mills, photographs by courtesy of, 471*
Sargent & Co., photographs by courtesy of, 409
Saunders, A. P. article by, 332
Schermerhorn, C. E., house designed by, 337*
Richard, Jr., garden designed by, 144*
Schley Mr. Reeve, home of, 255*
Schumacher, F., & Co., photographs by courtesy of, 471*
Screen, Door, Decorative, 468*
Screens in Condition, Keeping Your, 411
Scudder, Janet, sculpture by, 404*
Sedum
pulchellum, 163*
roseum, 163*
Sieboldi, 163*
stoloniferum, 162*
Sedums, 274*
Adown the Path of 162*
Seeds for Early Spring Bulbs, 419
Harvard Botanic Garden Will Exchange, 59
Sharp, Mamie S., article by, 252
Shockey, Gertrude, article by, 343*, 422*
Shows, Spring Flower, 20
Shrub Planting, 381*
Shrubs, 55*
for the Small Rock Garden, Little, 310
Shuttlecraft Co. photographs by courtesy of, 245*, 471*
Sideboard, Sheraton, 247*
Sigler, Mrs. F. C., garden of, 269*
Simonds, Elgin A., Co., photographs by courtesy of, 305*
Slugs in Your Garden?, 420
Remedy for, 126
Smoke-Proof Roses for City and Suburban Gardens, 24
Smutney, R. V., photograph by, 124*
Snapdragon, 37* 302*
Snowdrops in Canada, Early, 342
Summer, 138*
Spanish Manner, Garden in, 494*
Spaulding House, 245*
Spirea Vanhouttei, 264*
Spring-lock, Iron, Dutch, 147*
Spring, Norway, 160*
Stair & Andrew, photographs by courtesy of, 245*
Standard Textile Products Co., photographs by courtesy of, 471*
Starr, Mrs. Isaac T., garden of, 319* home of, 483*
Stenton Home, 305*
Stikemann, Mr. Harry F. C., home of, 326*
Stokes, Mr. Charles P., home of, 267*, 314*
Stone, The Dignity of, 326*
Stool, Foot, 247*
Twentieth Century, 30*
Story of the Dutch Colonial, The, Part II. Our American Homes and Their Furnishings 147*
Story of Two Chinas, The, 486*
Stout, Mrs. C. S. C., prize flower arrangement by, 251*
Strawberries, 301*
Sulliger, Spencer S., article by, 280*
Sumach, 232*
Sunshine, Mitigating The, 319*
Summerhouse, 379*
Sweet Williams, 229*
Symes & Olds, photographs by, 340*

T. L. E., article by, 304
Table, 31*, 306*
Butterfly, 30*
Dutch dining, 148*
Tangeman Mrs. Cornelius H., home of, 142*
Tate, Mr., home of 399*
Taxus cuspidate nana, 161*
repandens, 161*
Tea and Coffee Service, 150*
Teahouse 395*
Teapot, 18th Century, 246*
Tebbs & Knell, photographs by, 331*, 399
Temple, Thomas B., photographs by, 134*
Thalictrum, 232*
Theiss, Dr. Lewis Edwin, article by, 38
Lewis and Mary, article by, 151*
Thomas, Will N, article by, 266*, 409*
Seth, Clock Co. photographs by courtesy of. 253*
Thompson, Miss Ann, garden of, 303*
Tile floor. 52*, 53*
for Kitchens 52*
Lends a Gay Note, Where, 51*
Medallions, 392*, 393*
Period, 50*
Tiles That Introduce Color, 50*
Outdoors, The Decorative Use of, 391*
Tilton, J. Odin, article by, 164
Todhunter, Arthur, photographs by courtesy of, 147*, 156*
Trail's End, 151*
Treasure Buying for the Home, When, 272
Tree Grafting at Any Time of Year, 170
Trick of Extra Illustrating, 342
Troth. Henry, photographs by, 409,* 488*
Truax. A. L., article by, 263*
Garden of, 263*
Tulip
Alaska, 243*
Amphion, 323*
Anvers, 240*
Gouda, 240*
Perfecta 323*
Siren 242*
Viceroy, 240*
Zomerschoon, 323*
Tulip in Literature, Footprints of the, 239*
Mysterious Whims of the. 323*
Show at Wakefield, 325*
Tulips, 46*
and Freesias, 249*
Darwin 229*
I can Raise, 58
Lily-flowered and Lily-shaped, 242*
Twentieth Anniversary Our, 20

Umbrellas, Lawn, 319*
Underwood, Loring, garden designed by, 467*
Unseen Delight, The, 339
Urquhart, Elizabeth, article by, 420

Van Anda, George H., photograph by, 39*
Van Fleet, Dr., and his Roses, 38, 397
Van Gilder, John S., article by, 272*
Van Name, Mr. Frederick W., home of, 156*, 412*
Vegetables and the Family Welfare, 338
Vegetables or Flowers on the Little Lot, 54*
Veronica, Creeping, 274*
Verse
Dahlia (Abbie Farwell Brown), 132
Dahlias (Phyllis Erica Noble), 132
Dahlias (Robert Hillyer), 131
The Glory of Montezuma (R. V. Bradshaw), 132
I Wil' Build a Little House (Annie Crim Leavenworth), 45*
The Open Door (Ella M. Boult), 401*
A Song of Garden Time (Myrtle Blassing), 243
To the Dahlia (Glenn Ward Dresbach). 132
Vines 228*
Viola Jersey Gem, The Coming of, 133*
as an edging, 133*
Violets, Native White, 264*
White, 138*
Virginia Creeper, 458*
Vitale, Ferruccio, garden designed by, 144*
Voislawsky, Dr. Antonie P., garden of, 394*

Walcott, house remodelled by, 236*
Wallace, Philip B., photographs by, 39*, 305*, 326*, 481*
Josephine M., photograph by, 229*
Wall-fountain, Tile, 393*
Wallpaper Mfrs. Assn., photographs by courtesy of, 245*
Wallpapers Two Modern, 245*
Walls, New. for Old, 399*
Wangner, Ellen D., articles by, 29*, 147*, 245*, 305*, 414, 471*
Henry, article by. 399*
Ward, D. M., article by, 422*
DeWitt. photographs by, 403
Wattles, Mr. G. W., home of, 494*
Waugh, Frank A., article by, 20, 465*
Wedgwood, Josiah, & Sons, Inc., photographs by courtesy of, 259*
Weston, T. A., article by, 133*
West Virginia Home, 384*
Weyerhaeuser Forest Products Co., photographs by courtesy of, 29*, 147*, 245*
Whitefield, Miss Inez H., article by, 343
Whittlesey, Mrs. W. S., home of, 481*
Wilder. Louise Beebe, article by, 317*
Wild Flower Walk, 144*
Wilkinson. Ralph, plants wanted by, 504
Wilmer, Mrs. J. N., plants wanted by, 504
Wilson. Jos Lapsley, article by, 420*
Merwin Co., photographs by, 305*
Winthrop Furniture Co., photographs by courtesy of. 245*, 305*
Wintzer. Antoine. 126
Woodville & Co, photographs by courtesy of. 471*
Woodward. Mrs. W. G., article by, 60*
home of 60*
Worthen, Kenneth B., home of, 235*
house designed by, 235*
Wurts, Mrs. Thomas C., article by, 500
Wyck Mansion, 409*

Yale & Towne Mfg., photographs by courtesy of, 409
Yarwood, George Arthur, article by, 146
Yellin, Samuel, door by, 468*
Yew, Hicks' 495*
Japanese dwarf, 161*
Yews, 160*

Ziegler, Carl A., house designed by' 492*
Zinnias, 348*
dwarf, 37*

House and Garage Plans ROSES American Furniture

GARDEN MAGAZINE & HOME BUILDER

MARCH, 1925
35 CENTS

Boston Doubleday, Page & Company, Garden City, N. Y. Chicago

When the Totonacs Came to Meet Cortez

When that intrepid Spaniard, four centuries ago, set out to conquer an empire, some of the natives met him—with flowers. And among them, the historian relates, native Orchids abounded.

Nations and empires have since risen and fallen, but the native flora carries on. The wild orchids—Cypripediums or Lady Slippers—thrive in our woods as well, and we have tamed the wildings so that *you* may

Gather lovely *Native Orchids* right in your own garden!

they do well in most any soil and situation although shade and soil rich in humus will cause them to thrive best. Specific culture directions are offered in my catalogue mentioned below. I offer three varieties of *Cypripediums,* as follows:-

C. acaule—is also called Lady's Slipper or Moccassin Flower. Single, large, rose-purple flower. Each 25c; 10 for $2.00.

C. pubescens—the large yellow Lady's Slipper illustrated alongside. Loves shade. Each 25c; 10 for $2.00.

C. spectabile—the largest and showiest of the type, bearing one to two rose-purple to almost white flowers. Each 35c; 10 for $3.00.

Special Offers: I shall be glad to supply 10 each of acaule and pubescens, with 5 of spectabile, 25 in all, for $5.00. Three plants each of three sorts above for $2.00.

Ferns for Sun *or* Shade

Among our native hardy plants, the Ferns stand alone for dependability, adaptability, and many other desirable characteristics from the home gardener's standpoint. I have studied and collected Ferns for years, know what they will do and assure you that these offered here will adorn any nook.

Collection No. 1	**Collection No. 2**
For open sun culture	*For dry. shady places*
35 fine clumps for $5.00	**35 fine clumps for $5.00**
5 Asplenium Filix-foemina 2 to 3 ft.	10 Aspidium acrostichoides 1 ft.
5 Onoclea Struthiopteris 2 to 4 ft;	10 Aspidium marginale 1 to 2 ft.
5 Osmunda Claytoniana 2 to 3 ft.	10 Dicksonia punctilobula 1 to 2 ft.
20 Dicksonia punctilobula 1 to 2 ft.	5 Osmunda Claytoniana 2 to 3 ft.

Scores of other hardy ferns for different soils and situations are available and fully described in my catalogue for which please write.

A Bit of Woods—*To Your Order!*

I specialize in those wi'd forms of plants, shrubs and trees that lend the woods their irrisistible charm. Supposing you had a nook or a spot, size 15 by 30 feet, and would like to transform that into a woodland scene—what would you plant? Here is my suggestion:—

6 Viburnum lentago 3-4 ft. 6 " acerifolium 2-3 ft.	for tall background	3 Azalea calendulacea 18" 3 " nudiflora 2 ft.	for foreground
6 Rhododendron maximum 2 ft. 3 " carolinianum 12-15" 6 Kalmia latifolia 15-18"	next to background		

1 Special Fern Collection 2, described above, to be scattered about this woodland

All of the plants thrive in semi-shade or even in the open sun. Considering the quality of the material I am furnishing and the excellent care with which we pack the lot, it is one of the biggest bargains, I believe, that has ever been offered. All Azaleas and Rhododendrons will come with large ball of soil, properly burlapped. All carefully packed in strong cases and delivered to the local express or freight station for **$50**

Let the Gillett Catalogue Lead You Along Charming Woodland Paths

My catalogue suggests how nature lovers may materialize fond dreams of wild gardens; how to populate the home grounds with such forms of plant life as nature herself provides. You will find it as interesting reading as any text book on the subject and it is yours free for the asking. Please mention G. M. when writing.

EDWARD GILLETT, ***Fern and Flower Farm***

3 Main Street **Southwick, Mass.**

Garden Magazine & Home Builder

LEONARD BARRON
Editor

LUCY E. HUBBELL
Associate Editor

MARCH, 1925

Vol. XLI No. 1

Coming in April

APRIL and Daffodils—"the never-quiet joy of dancing Daffodils"—little golden offspring of happy suns, bright discs the spring pins on her breast, jewels of her joy! What gardener would be without them? A welcome to Mrs. Ethel Anson S. Peckham's "When Your Garden Runs to Daffodils"—she knows them well, they sweep through her lawn and orchard: golden, moon-white, with tiny cups orange or red-rimmed, with long trumpets, short trumpets, fluted and plain. Ponder it—this season is your last chance to add new varieties—January first, 1926, the Quarantine cruelly clamps and cramps garden aspirations—no new Daffodils then!

Are you building this spring? If so, think about "Fitting Your House to Its Site." Mr. Hunter, a practising architect and creator of charming small homes, discusses the problem in succinct and enlightening fashion. The time to think is BEFORE you build! Don't select an architectural style arbitrarily because it happens to suit you—be sure that it suits its setting too!

"Our American Homes and Their Furnishings," by Ellen D. Wangner, has very definite interest for folk with a flair for beauty and the will to make home surroundings harmonious. Mrs. Wangner tells how the beautiful heritage of the Colonial household lends itself to present-day use and of the modern adaptations of early furniture which meet twentieth century standards of comfort.

"Designing a Fireplace that Will Really Draw," by Phil M. Riley, a practical discussion with sketches of construction points to be met; Amy Richards Colton's illuminating comment on "The Part Which Mirrors Play"; "Little Garden Homes," pictures and plans by distinguished architects and landscape architects—these are only part of April's promise to our readers.

Readers' Service Department

Help will gladly be extended to any one desiring information on garden planning, home building, community planting, and other topics discussed on these pages or of special interest to readers. It will expedite matters if inquiries are sent direct to the Editors of GARDEN MAGAZINE & HOME BUILDER, *Doubleday, Page & Co., Garden City, L. I., and accompanied by stamped addressed envelope for reply.*

CONTENTS

		PAGE
COVER DESIGN: THE INDOOR GARDEN	*Maurice Day*	
PAGE PICTURES: "I would build me a house"		17
"Vision satisfied"		18
"I carry your calm"		19
NEWS AND COMMENT		20
NEW ROSES WHICH INVITE BETTER ACQUAINTANCE	*J. Horace McFarland*	21
SMOKE-PROOF ROSES FOR CITY AND SUBURBAN GARDENS		24
ROSES FOR THE MID-SOUTH	*J. Woodward Manning*	25
A LITTLE HOUSE WHICH SUITS ITS SITE	*R. C. Hunter & Bro.*	26
NATIONAL GARDEN ASSOCIATION		28
OUR AMERICAN HOMES AND THEIR FURNISHINGS I. The Message of the Early New England Home	*Ellen D. Wangner*	29
PRUNE YOUR GRAPES NOW		33
AUTUMN FLOWERING CROCUSES	*Ethel Anson S. Peckham*	34
FLOWERS A-PLENTY IN MID-SUMMER	*Sara H. Bullock*	36
THE MAN WHO MADE THE SILVER MOON	*Lewis Edwin Theiss*	38
HOUSING YOUR CAR FOR CONVENIENCE	*Phil M. Riley*	39
WHEN DWELLING AND GARAGE ARE ONE	*Henry W. Rowe*	41
REFLECTING THE RAINBOW IN GLASS	*Ellen Jeffrey*	43
I WILL BUILD A LITTLE HOUSE (Verse)	*Annie Crim Leavenworth*	45
A SPRING GARDEN	*Ruth Dean*	46
USING GLADIOLUS SANELY IN THE GARDEN	*William Purple*	48
TILES THAT INTRODUCE COLOR	*Estelle H. Ries*	50
FLOWERS OR VEGETABLES ON THE LITTLE LOT	*Albert Lowenfels*	54
MOTORIZING THE LAWN MOWER	*Leonard Barron*	56
AMONG OUR GARDEN NEIGHBORS		58
THE MONTH'S REMINDER—MARCH		62

Doubleday, Page & Co.
MAGAZINES

COUNTRY LIFE
WORLD'S WORK
GARDEN MAGAZINE & HOME BUILDER
RADIO BROADCAST
SHORT STORIES
EDUCATIONAL REVIEW
LE PETIT JOURNAL
EL ECO
THE FRONTIER

Doubleday, Page & Co.
BOOK SHOPS

NEW YORK, (5 Shops): LORD & TAYLOR BOOK SHOP; PENNSYLVANIA TERMINAL ARCADE; LONG ISLAND TERMINAL ARCADE; 38 WALL ST. AND 55 LIBERTY ST.
ST. LOUIS, (2 Shops): 223 NORTH 8TH STREET; 4914 MARYLAND AVENUE
KANSAS CITY, 920 GRAND AVENUE
TOLEDO, LASALLE & KOCH
CLEVELAND, HIGBEE CO.
NEWARK, 34 PARK PLACE

Doubleday, Page & Co.
OFFICES

GARDEN CITY, N. Y.
NEW YORK: 120 WEST 32ND STREET
BOSTON: TREMONT BUILDING
CHICAGO: PEOPLES GAS BUILDING
SANTA BARBARA, CAL.
LONDON: WM. HEINEMANN LTD.
TORONTO: OXFORD UNIVERSITY PRESS

Doubleday, Page & Co.
OFFICERS

F. N. DOUBLEDAY, *President*
A. W. PAGE, *Vice-President*
NELSON DOUBLEDAY, *Vice-President*
RUSSELL DOUBLEDAY, *Secretary*
S. A. EVERITT, *Treasurer*
JOHN J. HESSIAN, *Asst. Treasurer*

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

COPYRIGHT, 1925

Subscription $3.00 a Year; for Canada, $3.35; Foreign, $3.65. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879

BOBBINK & ATKINS

Visit Nursery

Ask for Catalog

ROSES

Spring Planting

An illustrated complete list of Roses that we shall have for Spring Planting will be mailed in February. Many Roses are beautifully illustrated in color, among them, Rev. F. Page-Roberts, Star of Persia, and other new and unusually attractive varieties. This list of Roses is the most complete and unique ever offered. We have several hundred thousand rose plants ready to ship to any part of the country, where roses can be planted at this time. Your choice can be made from this list, mailed upon request.

Golden Ophelia

This is the true Golden Ophelia Rose which differs from that sometimes sold under the name Golden Ophelia. The true Golden Ophelia is a superior Rose.

Hardy Herbaceous Plants

A complete catalog of Old Fashioned Flowers, Irises and Peonies, Hardy Chrysanthemums, Delphiniums, Rock Garden Plants in large variety. Beautifully illustrated in color and black. It contains an alphabetical table, indicating Flowering period, Height and Color.

Evergreens, Trees, Shrubs and Vines

An illustrated Catalog of Nursery Stock such as Evergreens, Evergreen Shrubs, Deciduous Trees, Flowering Shrubs, Hedge Plants, Hardy Vines, Fruits, potgrown Japanese Holly and Evergreen Hawthorn.

Hardy Evergreen Azaleas

We grow a complete collection of these attractive garden decorative plants. They should be used freely in groups with or without other broad leaved Evergreens. They are most attractive for rock gardens. They are listed and described in our Evergreen Catalog.

Our Giant-Flowering Marshmallow

Our Marshmallows are distinctive from all others. Ask for our colored illustrated leaflet.

Lilacs

We have a special pamphlet of the Lilacs, which we shall be pleased to mail to anyone interested.

In our 500 acres of Nursery, we grow everything for the complete planting of every style of garden.

In your request for Catalog, it is important to state definitely what you intend to plant.

BOBBINK & ATKINS

Nurserymen and Florists **Rutherford, N. J.**

GARDEN MAGAZINE
& HOME BUILDER

Vol. XLI, No. 1 MARCH, 1925

H. Parker Rolfe, Photo.

"I would build me a house as a swallow builds its nest;
I would curtain it with roses"

Amelie Josephine Burr

Climbing Rose Tausendschoen with its myriad blossoms of delicate pink beautifully drapes this doorway at the home of Mr. Frederick D. Dimmick, Stratford, Pa., designed by the late Mr. McKim, of McKim, Mead, & White

"My breast with vision is satisfied,
And I see green trees and fluttering wings;
Bird, do you dream of our home-coming day?"
Vachel Lindsay

Alluring indeed are the "little paths that lead to Nowhere" as here in the garden of Mrs. Louis S. Levy, Beacon Hill, Dobbs Ferry, N. Y., where a wandering peacock lends the last gorgeous touch and sets the imagination aflame

Kenneth Clark, Photo.

"I carry off a piece of you
Every morning hurrying down
To my work-day in the town;
Your greenness,
Your cleanness,
Some of your shade, some of your sky,
Some of your calm as I go by."

Helen Hoyt

So serene and inviting is this small domain of only some 125 x 250 feet which yet manages to convey an air of spaciousness and peace—an effect achieved by wise initial planning, by fitting the house to its site and by welding dwelling and garden into a harmonious unit. The "Power House" at Bronxville, N. Y.; R. C. Hunter & Bro., Architects. (Other views on pages 26–27)

NEWS & COMMENT

AN UNUSUAL and inviting stimulus for the production of a new Rose is contained in the offer of one thousand dollars by a patron of horticulture, who prefers for the present to remain unknown, to be given for an acceptable light-colored, preferably white, Rose of good garden qualities with the privilege of naming it. The editor of GARDEN MAGAZINE & HOME BUILDER has been made custodian of the prize and of the name that is to be given.

All growers anywhere, whether amateur or professional, American or foreign, are invited to compete, subject to the major conditions which follow:

1. The prize is offered for a satisfactory white or light-colored, large-flowered, fragrant "everblooming" Rose, adjudged to be better than any existing sort, graceful in bud and open form, of such lasting qualities and produced on stems of such length and strength as to give the variety cut-flower possibilities.

2. The plant of this new white or light-colored Rose, of garden bush form, not a Climber, must have garden adaptability over a wide range of climate, so that it does not winter-kill in the North, while possessing attractive disease-resisting foliage that will not fall in the long growing season of the South.

Detailed plans for the trials, etc., are not yet quite complete, but it can be stated that Captain G. C. Thomas, Mr. Jesse A. Currey, and Mr. Leonard Barron constitute the committee in general charge and that the contest will be carried on in full coöperation with the American Rose Society. Further particulars will be available by the time these lines reach the reader.

THE OUTCOME OF THE DAHLIA POEM COMPETITION

EVIDENTLY the Dahlia sways not only popular affection but the fancy of versifiers as well, for nearly a thousand manuscripts were submitted in the recent competition. This somewhat overwhelming response and other unlooked for factors have delayed the announcement rather beyond normal expectation. We regret that the patience of competitors and readers has been thus tried and are glad to congratulate Mr. Robert Hillyer whose poem "Dahlias" has been awarded the Mrs. Charles H. Stout Fifty-dollar Prize. We also welcome this opportunity to express our gratitude to Mrs. Stout for her generous initiative in the matter and to the judges, Mr. Christopher Morley, Prof. John Erskine of Columbia, and Mr. Frank Ernest Hill, a founder and editor of "The Measure," for the amiable gift of their time and thought.

Mr. Hillyer's work is already familiar to

that constantly growing portion of the public who discover much to delight them in the poetry of to-day. Abbie Farwell Brown has long held a niche and Glenn Ward Dresbach is rapidly striding into esteem, Phyllis Erica Noble, too, and R. V. Bradshaw find favor and all have been awarded Honorable Mention. Verses by these four will accompany the prize-winning poem in our April issue.

THE BIG SPRING FLOWER SHOWS

THE earnest gardener who wants to "sit in" at all the really big events of the show season will have a busy time and must travel far this year—New York, Cleveland, and Kansas City each claiming considerable attention. The eleventh annual "International" at New York is open March 16 to 21 at the Grand Central Palace; at Kansas City, Mo., March 21 to 28, the Seventh National Flower Show, conducted by the Society of American Florists; and March 28 to April 4 will see the first annual Cleveland Flower Show, in the Auditorium. At each of these events prizes upward of $30,000 are offered, and the shows are sufficiently distant from each other to be quite individual. And we learn that more than thirty "gardens," will be seen at Kansas City—an unparalleled feature.

Another exhibition meriting attention by all who are concerned in garden pictures opens at the Arden Galleries, New York, March 17 to April 18. This is the second exhibition of garden photographs by the New York Chapter of the American Society of Landscape Architects and will display artistic enlargements up to 30 x 40 inches, a new departure in exhibitions of this type. Some of the gardens to be exhibited appear in this and recent issues of GARDEN MAGAZINE & HOME BUILDER and arrangements are pending for the later presentation of others.

A JAPANESE CRITICISM

IT IS well understood that the Japanese have a strong feeling for landscape architecture and for all the details of home gardening. It is equally well understood further that their ideas are distinctly different from ours. Under such circumstances it might be possible to get from them some criticism which would be really useful to us.

Quite recently I had the opportunity to look over twenty-four sketches prepared by a Japanese gardener, now a resident in this country, and showing gardens mainly designed for residence grounds of moderate size. The intent of this young Japanese in making the sketches was to show how the Japanese ideas could be introduced into American gardens to the profit of the latter. In other words he was offering fair and open criticism on our garden work from his Japanese point of view.

It is not necessary to say that all his suggestions are good, or that a combination of Japanese and American ideas is likely to succeed. The following facts, however, are interesting:

Out of the twenty-four gardens twelve were supplied with shelter houses. Probably it is a fair criticism on our American gardens that they lack shelter. In the same list twelve gardens were supplied with chairs and benches, usually with several. It certainly is true that our American gardens are insufficiently equipped with chairs and tables. Furthermore, seven of these gardens had bridges, eight of them had wells and twenty-three of the twenty-four had in them Japanese lanterns, indicating the great necessity, in this gardener's mind, of the presence of a lantern in any home garden.

On the whole it is undoubtedly true that American gardens are under-furnished; on the other hand, it is certainly true that we would not want a Japanese lantern in every American garden. Either way it is interesting to see what a Japanese gardener thinks about our work.

FRANK A. WAUGH.

TWENTY years ago was 1905 and in that year this publication—then as THE GARDEN MAGAZINE devoted solely to the things of the plot outside of the home—introduced itself to the public. Will the interested reader kindly observe this present statement of fact in reference to the obviously erroneous figure given on this page in our February issue?

Dr. Huey, the exquisitely beautiful dark scarlet-purple Climbing Rose raised by Capt. G. C. Thomas, Jr., and awarded the Hubbard Medal of the American Rose Society (*see page 24*)

NEW ROSES *Which Invite* BETTER ACQUAINTANCE

J. HORACE McFARLAND

Editor of the "American Rose Annual"; author of "Roses and How to Grow Them", "The Rose in America", etc.

A Rich Range of Novelties That Promise Delight to Gardeners Everywhere · Suggested Best Groups for Growing Under Southern Garden Conditions

Photographs by the J. Horace McFarland Company

QUITE consistently, I insist, I have advocated the planting of the Roses of known adaptability to average American conditions in preference to the so-called "novelties." The work of the American Rose Society in the last three years has determined these Roses very definitely, and it is literally astonishing to note that with correspondence from every state, with a discussion of about two hundred varieties, it has yet required only some thirty varieties to cover the seven "best dozens" selected for seven climatic ranges.

The intelligence of the American rose-buying public has increased by leaps and bounds under the stimulation of the American Rose Society, and rose-loving people everywhere now know how to get dependable Roses.

But there is always an element of investigation, indeed of adventure, present in the rose mind of any proper garden lover. There would be no sport in rose-growing if the flowers always came just so, on a certain day, and we did not have to worry, bother, fight, and strain to give them the conditions that will cause them to bless us most bountifully.

Great advances seem to be impending in the Hybrid-tea Roses, scantily available as yet, owing to the silly restrictions of Quarantine 37. Yet those that do get in and are made available may among their number include the much-desired yellow Rose as good

as GRUSS AN TEPLITZ, the deep red that will equal RADIANCE, the pure white that will come as constantly and steadily as the old HERMOSA and the sun-kissed orange or salmon sort that can stand up beside FRAU KARL DRUSCHKI. No one grower can tell about these successes.

PRESIDENT WILSON

Among the American Roses that are altogether good this really glorious pink bloom must be included

The experience of the last three years in the rose referendums conducted by the American Rose Society indicates that it is the collective mind that is worth while.

WHAT are these new Roses we ought to try?

To begin with, our own home-grown new Roses ought first to be considered. The supply of MARY WALLACE was not one third of the demand for Mary Wallace last year. There will be more this year, and the good reports of that novel "dooryard" Rose have commended it so that it ought soon to pervade the country. (I may here whisper that another of the Van Fleet creations, named HEART OF GOLD, will be commercially available in 1926, and while wholly and totally different from Mary Wallace, will commend itself by its novel features and its richness of bloom and foliage.)

But there are other American Roses, mostly made in California rather than in Germany or England. MRS. WILLIAM C. EGAN, to my mind, tops the list. It offers us no startling novelty in color, but it glorifies and improves on the existing normal true pink Rose. Its great buds and great lasting open flowers on its richly green bush ought to make it as good everywhere as it has been at Breeze Hill.

From the same acute grower who gave us LOS ANGELES and Mrs. William C. Egan, the persistent Fred Howard of Los Angeles, come other Roses. WILLIAM F. DREER, with sunrise tints; ELDORADO, approximating to the good yellow we are after; MRS. S. K. RINDGE, which to its yellow buds adds a fascinating flash of brilliant scarlet on the back of the petals sometimes; FRAGRANT BOUQUET, distinctly sweet but not distinctly beautiful—all these are well worth trying.

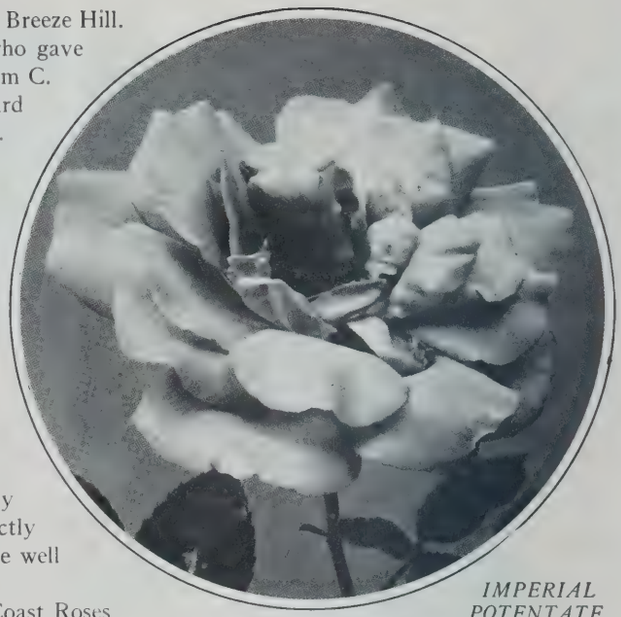
Two other Pacific Coast Roses are in sight, both from Portland. The better one, a tremendous, luscious pink flower, bears the dreadful name of IMPERIAL POTENTATE, and its sister the delightful cognomen of FELICITY.

In the East, MRS. PRENTISS NICHOLS is a thoroughly commendable pink rose raised by Alexander Scott, who knows how.

Not exactly a novelty, but new enough not to be well known, is MRS. CHARLES BELL, a Radiance sport which

GOLDEN EMBLEM

Everybody wants a good yellow Rose and Golden Emblem offers fascinating opportunity. Etoile de Hollande is a favored candidate for the first place among red Roses and "literally took one's breath away as it bloomed in Mrs. Pratt's garden (Long Island) when the American Rose Society pilgrims were there in June"



IMPERIAL POTENTATE

A tremendous luscious pink flower from the Pacific Coast which holds much promise despite the handicap of a rather burdensome name

some people think is better than the parent. Its exquisitely fine shade of light pink reminds me of an old and lovely Bouvardia I used to play with in my greenhouse days. With Radiance blood in it, Mrs. Charles Bell is a sure standard variety of the near future.

Everybody wants a good yellow Rose. Lured on by the tantalizing advantages and disadvantages of MRS. AARON WARD and DUCHESS OF WELLINGTON, we want more color. SOUVENIR DE CLAUDIUS PERNET provides it, and sometimes provides us with many magnificent blooms. At first it was almost a failure; now it is on the edge of being a success. MABEL MORSE I have never seen in bloom, but the Editor of GARDEN MAGAZINE & HOME BUILDER insists that it has been top-notch on Long Island, and that is dependable commendation. I have mentioned

ETOILE DE HOLLANDE

TITANIA

A semi-double China Rose which would delight Southern gardeners; coppery crimson bud changing to deep salmon red in the open flower

Eldorado as a desirable yellow possibility. GOLDEN EMBLEM, CHRISTINE and CONSTANCE, as well as REV. F. PAGE-ROBERTS, provide a fascinating opportunity to pick the best. Which is it?

Let me say that I am really adventuring at Breeze Hill, and have endeavored to get all the yellow Roses I can hear of anywhere, planting them together so that by some chance I may eventually be able to pick a favorite.

THEN red Roses are always wanted. That Rose of exquisite perfume and indescribable color, CHATEAU DE CLOS VOUGEOT, creates the wish for a Rose with a less bothersome habit. ETOILE DE HOLLANDE and HAWLMARK CRIMSON are competing for the place, and the first of these literally took one's breath away as it bloomed in Mrs. Pratt's garden when the American Rose Society pilgrims were there in June. CHARLES K. DOUGLAS is another deep crimson gentleman who bespeaks attention.

Of course there is always the desire for a good white Rose. MRS. HERBERT STEVENS has not satisfied us, and while the near white MME. JULES BOUCHE comes nearly being one hundred per cent., some of us think that the new EDEL almost touches the spot.

When we cross over into the hues that come from Pernet-Ducher's admixture of Rosa foetida blood into the Hybrid-tea strain, the world is ours, and it is a glowing world of indescribable shades, at least within my adjectival reach, for some of the color designations stuck on abroad are too much for my brand of English! All of these Roses reach more or less deeply into the copper and salmon hues, and they combine with yellow and red in an astonishing fashion.

Perhaps most distinct of all of them is THE QUEEN ALEXANDRA, with its outstanding raw red that jolts while it

ISOBEL

A wonderfully decorative Semi-double of the Hybrid-tea group; golden orange-scarlet fading to salmon

PADRE

A lovely informal flower of glowing hues difficult to describe is Padre, a deep shrimp-pink Hybrid-tea with orange-vermilion base. Topping the list of American Roses stands Mrs. W. C. Egan a glorification and improvement of the existing normal true pink Rose

charms. Then INDEPENDENCE DAY and PADRE give us lovely informal flowers of colors that stop any passer-by. SEVERINE has all of these shades, whenever it grows, which isn't always; and ANGELE PERNET is said to be the top-notch of all, as the judges at the famous Bagatelle Garden seemed to think last year. ARIEL comes into this same class, and there are dozens of others that help make catalogue reading a joy and a despair. I cannot give any individual advice, because I want them all, and inasmuch as all of this article suggests investigation and trials, and does not promise complete successes, everyone else is in the same fix with me.

AMONG the American Roses I have mentioned some pink sorts that are altogether good, as I see them, and I ought to extend by bringing in the wonderful wide flower of PRESIDENT WILSON, which is a really glorious bloom. MRS. HENRY MORSE and ROSE MARIE are in the same class though with fewer petals. SOUV. DE GEORGES PERNET is a sort of red-pink with leanings toward yellow, and is much more attractive than these words would imply.

I hope a great many will join me in the love of the Single and Semi-double, or, as the English put it, "Semi-single" Roses. There is one of the China Roses of this type, TITANIA, which last year was a great pleasure to me. Indeed, I think I got more joy out of ISOBEL, OLD GOLD, MRS. OAKLEY FISHER, SIMPLICITY and IRISH FIREFLAME, all of them with slim and lovely buds and more lovely open flowers, than out of any of the double Roses. I am strong for these single flowers.

SOUVENIR DE CLAUDIUS PERNET (above) AND MARY WALLACE (right)

Tending toward success is Souvenir de Claudius Pernet, a Pernetiana providing magnificent blooms of sun-flower yellow. Among American-raised Roses adaptable for door-yard use Mary Wallace is outstanding, a Pillar Rose with large, clear pink flowers, one of the late Dr. Van Fleet's many contributions to the American garden (see page 22)

If the plants were in the country, as they ought to be, I should now make two propositions for Rose adventurers. The first would be, for the North, to plant every China, Bengal and Bourbon Rose one could buy. With HERMOSA and EUGENE E. MARLITT as the basis, with HOFGARTNER KALB as the next really obtainable one, we have in sight, but not in America, a half-dozen fascinating Roses that are really constant bloomers. I believe this class needs development, for our hybridizers have gone crazy on the Hybrid-tea and Pernetiana strains, forgetting what they could give us if they changed the prescription a little.

There is hardly an adventure in planting the newer Polyantha Roses—JOSEPH GAY (wrongly renamed La Fayette), IDEAL, CHATILLON Rose, MME. ANTH. KLUIS—because they are sure to please. An old scarce one, LA MARNE, is most lovely, and soon there will be plants obtainable, I hope, of a pure white, EVA TESCHENDORF, which looks like a Japanese Anemone.

Then I would make a suggestion to the South, the far South, to stop trying to raise the Hybrid-teas that prove so troublesome and difficult there, and go after the Tea Roses, the Noisettes and the Banksias that we cannot have in the cold North, but which can make their gardens entrancingly beautiful. I am incited to this because a Mississippi friend is scolding about his failures with the Hybrid-teas, overlooking the Tea and Noisette resources which are right close to him.

One foreign catalogue, from Luxembourg, lists 144 Teas, Bourbons, Bengals, and Chinas, most of them Tea Roses and not one fourth being in American commerce, but probably 90 per cent. of which would make lovely the gardens of the South.

I do not want any reader to overlook one thing, namely, that his garden won't be right until he has in it a plant of DR. HUEY, the exquisitely beautiful dark scarlet Climbing Rose raised by Captain George C. Thomas, Jr., which received, because it deserved it, the Hubbard Medal of the American Rose Society, awarded once each five years for the best new Rose raised in America within that time. It is a joy, when it is established, but not until then.

If the Editor will permit, I would be willing to hear of experiences that friends who read these words come to have with the Roses they have tried because I have suggested them. In advance I insist that I am not to be held responsible for failures, because I expect to make a lot of them myself. [Indeed, we hope our readers will act upon Mr. McFarland's invitation; and perhaps in due season the information will be summarized in our pages, for the greater good of all of us.—ED.]

Smoke-Proof Roses for City & Suburban Gardens

LITTLE by little we are beginning to understand why some favorite garden plants do not always do as well as they did years ago or why they fail to do equally well in all places.

Smoke in the air is definitely, although perhaps at times only subtly, poisonous to all plants. In the Missouri Botanical Garden, St. Louis, advantage has been taken of the smoke-laden atmosphere of the region to make a series of observations. Some interesting things have been discovered. For instance, it has been shown that a great many "hardy" perennials cease to be hardy when there is a little smoke in the air. In other words, they grow better in the open country than they do in the neighborhood of the towns and villages. The same thing is true of Roses, and in fairly well built up districts the gardener's choice is of necessity restricted not to the things that he would so much like to have but rather to the things that conditions will permit him to grow. As regards Roses, some varieties have been found by the Missouri Botanical Garden to be definitely resistant to smoke and the December, 1924, *Bulletin* makes the following

statement which may convey some hint of encouragement:

"Roses can be protected against frost damage by some kind of covering, but there is no known protection against smoke injury. All plant life suffers in a smoky atmosphere, some plants being more susceptible than others. Roses suffer from the periods of smoky atmosphere, but it is difficult to describe the injury. While the damage is not immediately noticeable, the vitality of the plants is gradually lowered. Certain Roses simply will not grow. They may remain alive for a few years without making much growth and then finally succumb. Examples of this are the Persian and Harison's Yellow Roses planted in the Garden a few years ago, which threw up a number of shoots the first season, blossomed the second season, but made no new growth and then died during the third year. In the country these grow readily. The much-heralded Hugonis Rose remains at a standstill from year to year. Plants six years old have grown about four feet and new canes attain about the same height. A few flowers appear every spring, but never do the plants bloom as profusely as the nurserymen and growers claim for Hugonis in other places. Wonderful examples of this plant have been seen elsewhere, but from the experiences up to this time it cannot be recommended for smoky localities.

"The Baby Rambler Roses are not growing as well as a few years ago, but are still among our best. The Rugosa Roses grow vigorously from year to year and apparently the smoke has little effect on them. Most of the Hybrid-perpetuals still are doing splendidly, although Captain Christy has not been thriving. The Sweetbrier Roses grow rampantly, are extremely hardy, and require much room to spread, but, unfortunately, with all these qualities to recommend them, their blooming season is quite short. There are always some Hybrid-tea Roses that do better than others and whether this is due to the variety or whether the smoke is also responsible is not easily determined. It is a fact that the more robust Roses in this class, that have been recommended from time to time, are the ones that withstand the smoky atmosphere fairly successfully; just to mention a few—Etoile de France, Florence Pemberton, Gruss an Teplitz, La Tosca, Lady Ursula, Mme. Jules Bouche, Mrs. Arthur Robert Waddell, and Radiance. Most of the Climbers are successfully grown in a smoky place.

"To those contemplating planting Roses where smoky conditions prevail, it is suggested they use some Hybrid-perpetuals, Rugosas, Polyanthas, Climbers, and the strongest of the Hybrid-teas. The following is a list of Roses to select from:

ROSES THAT WILL GROW ANYWHERE

HYBRID-TEAS
Etoile de France
Florence Pemberton
Francis Scott Key
Gruss an Teplitz
La Tosca
Lady Ursula
Mme. Jules Bouche
Mrs. Arthur Robert Waddell
Radiance
Souv. du President Carnot

HYBRID-PERPETUALS
Baroness Rothschild
Captain Hayward
Clio
Frau Karl Druschki
General Jacqueminot
George Arends
Mrs. John Laing
Mrs. R. G. Sharman-Crawford
Paul Neyron
Prince Camille de Rohan

CLIMBERS
Aviateur Bleriot
Christine Wright
Dorothy Perkins
Dr. W. Van Fleet
Excelsa
Gardenia
Lady Gay
Paul's Scarlet Climber
Silver Moon
Tausendschœn

RUGOSAS
Conrad Ferdinand Meyer
F. J. Grootendorst
Nova Zembla
Rugosa alba
Rugosa rubraplena

POLYANTHAS
Katharina Zeimet
Clotilde Soupert
Marie Pavic
Miss Edith Cavell
Orleans

ROSES FOR THE MID-SOUTH

J. WOODWARD MANNING

WHEN one compares the flowering results from Roses under Northern conditions with those of the Mid-south a feeling almost of compassion arises for the meager results obtained from the most painstaking care given by the Northern grower. Doubtless equally fine specimen flowers are produced, but the ravages of winter and consequent heavy pruning needed to effect recovery and healthy growth and the short period of bloom seems disheartening while the limitations of classes quite unattainable in certain sections in the North adds to the contrast.

Bengal, Tea, Bourbon, Noisette in all their many forms grow with the greatest freedom, while the McCartney and Cherokee forms are wild and prolific in their growth and flowering effect. The Ramblers are even better than in the North, and even the Hybrid-perpetuals do well but are on the whole unnecessary by reason of the greater range in color and form and habit which the other four classes mentioned provide.

By the first week in April the Mid-south has its profusion of Roses and with a moderate variety it is possible to have flowers even until the following Thanksgiving Day.

Of the wild species the Cherokee Rose (which has become fully naturalized) is most noteworthy with its exceedingly rampant growth and wonderful abundance of pure white flowers often four inches across appearing with the first pushing of spring growth. Two distinct breaks have produced Anemone, the Pink Cherokee; and Ramona, the Red Cherokee. The native McCartney Rose (Rose bracteata) is almost too formidable in its impenetrability of growth, with horrid thorns; yet is again most prolific in its production of pure white flowers against its dark evergreen foliage.

Of Hybrid Climbing Roses the Noisette variety Marechal Niel, with its exquisitely fragrant yellow and buff flowers and constant bloom, is a universal Southern favorite; but is being supplanted by the Climbing Perle des Jardins with its better formed flowers held on stiffer stems.

Clay soils produce the best results, yet even under sandy conditions the long season of growth, generally abundant rains, and soft climate always assure the dwellers of the Mid-south a profusion of Roses.

The following list is of varieties thoroughly proved as desirable for the region south of the Virginia and Tennessee lines:

ROSES FOR THE MID-SOUTH

Red
E. E. Marlitt (HT.)
Freiherr von Marschall (T.)
Helen Gould or Balduin (HT.)
James Sprunt Cl (Ben.)
Louis Phillippe (Ben.)
Papa Gontier (T.)
Ramona (H. Laev.)
Reine Marie Henriette (Cl. T.)

Yellow
Chromatella (Nois.)
Marechal Niel (Nois.)
Mme. Cecile Berthod (T.)
Perle des Jardins (T.)
Reve d'Or (Nois.)

Pink
Anemonae (H. Laev.)
Anna de Diesbach (HP.)
Bridesmaid (T.)
Duchesse de Brabant (T.)
Killarney (HT.)
Maman Cochet (T.)
Mme. Jules Grolez (HT.)
Mme. Lambard (T.)
Marion Brunelle (Cl. T.)
Minnie Francis (T.)
Mrs. B. R. Cant (T.)
Paul Neyron (HP.)
Radiance (HT.)
Winnie Davis (HT.)

White
Cherokee (Laev.)
Climbing Clothilde Soupert (T. Pol.)
Devoniensis (T.)
Esther Pradel (Nois)
Etoile de Lyon (T.)
Frau Karl Druschki (HP.)
Isabella Sprunt (T.)
Kaiserin Augusta Victoria (HP.)
Lamarque (Nois.)
McCartney (Bract.)
Marie van Houtte (T.)
Safrano (T.)
White Killarney (HT.)
White Maman Cochet (T.)

In perhaps no section of the East do the Dwarf or Baby Ramblers do as well, and their wide range of color makes them especially useful while their low dense growth especially adapts them to use as bordering edges.

I can well remember the difficulty we had in New England to keep alive and thrifty such gems as Cecile Brunner, Perle d'Or, Etoile d'Or and Katharina Zeimet, but this difficulty does not exist in the Mid-south!

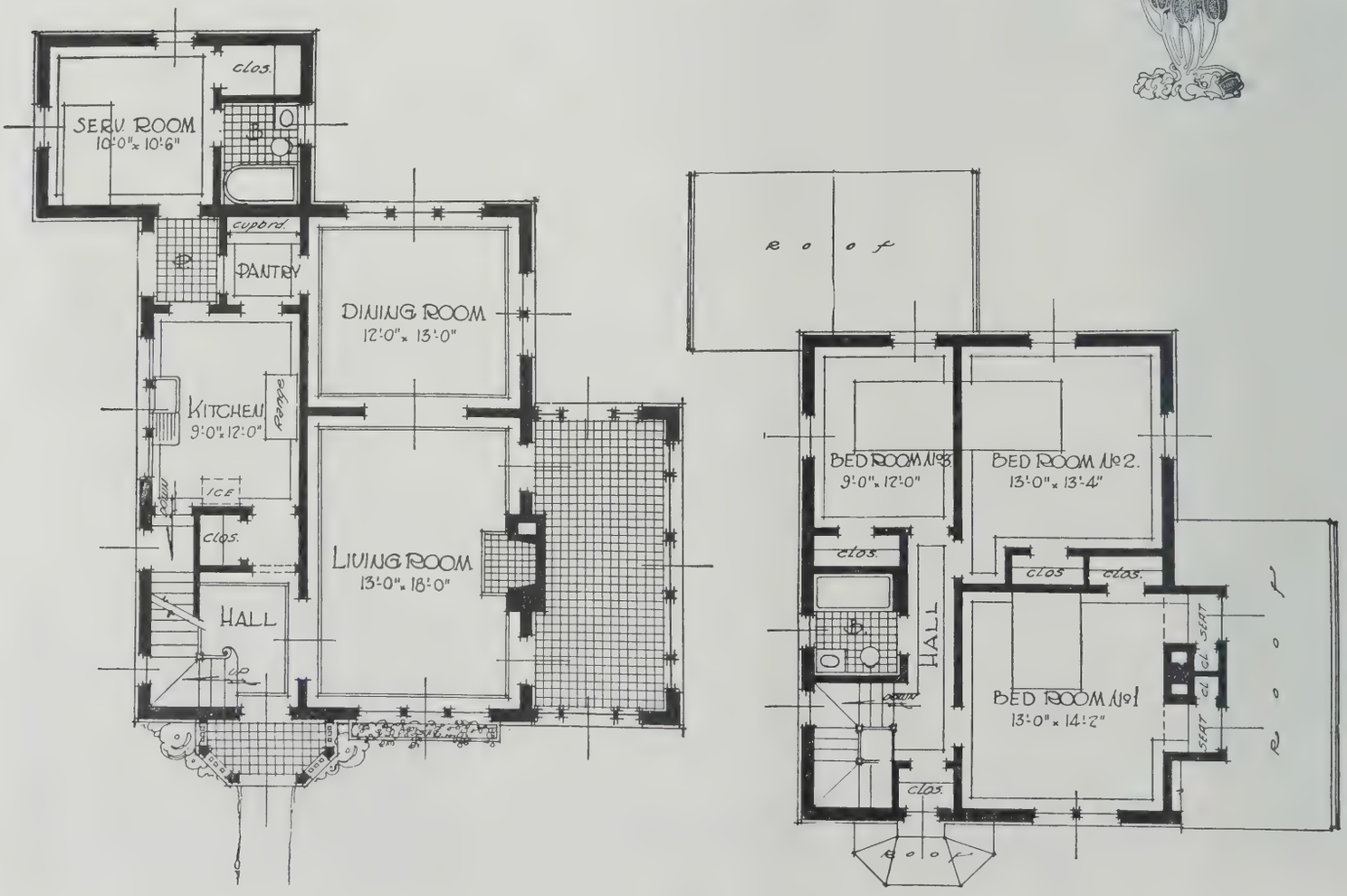
A Little House That Suits Its Site

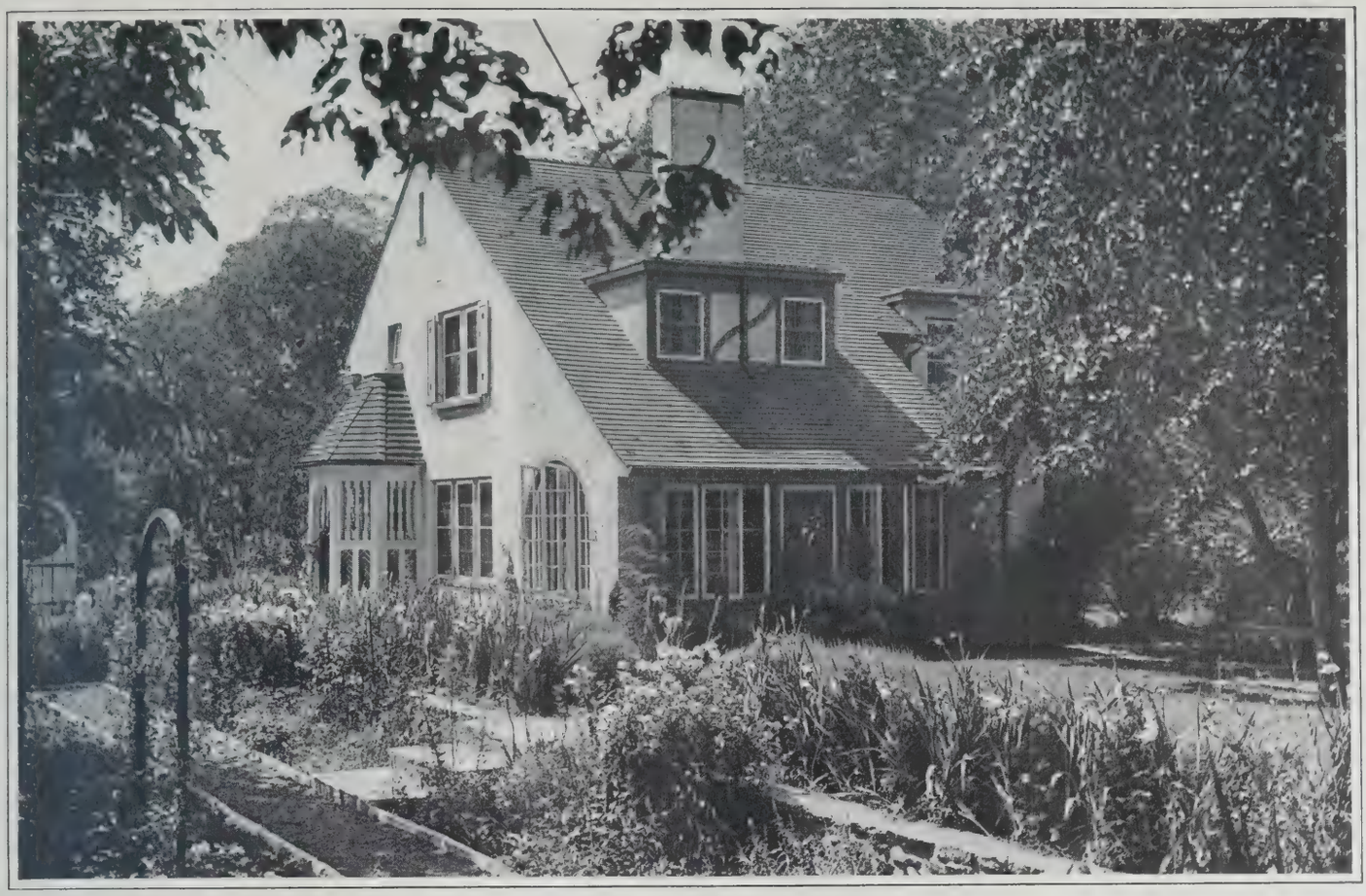
The
"POWER HOUSE"
at
Bronxville, N. Y.

Designed by
R. C. HUNTER & BRO.

Photographs by Kenneth Clark

Dwelling and garden are delightfully in tune and the well-placed gate makes a last link in the pleasant scheme *(see also view on page 19)*





Distinction is quite as possible in the small house as in the large and equally imperative; here everything tends toward individuality and fitness—an initial suitability of architecture to site; plenty of unhackneyed detail in doorway, window treatment, etc.; and the agreeable rhythm of recurrent semi-circles

The National Garden Association

Formed to promote the annual observance of National Garden Week

Leonard Barron, F.R.H.S., President

Honorary Vice-Presidents: J. Horace McFarland, Mrs. Francis King, Mrs. Russell Tyson, Mrs. Thomas G. Winter, Mrs. Samuel Sloan, Mr. Frederick Newbold, Mr. Robert Pyle, Mrs. John D. Sherman.

Coöperating Societies: Society of American Florists and Ornamental Horticulturists; National Plant, Flower and Fruit Guild; American Dahlia Society; American Iris Society; Ontario Horticultural Association; American Forestry Association; Women's National Farm and Garden Association; Wild Flower Preservation Society; National Horticultural Society; The Agassiz Association; The School Nature League; Society of Little Gardens.

THIS year with the hundreds of new garden clubs that have started, with the ever-increasing interest in conservation and preservation of natural beauty, and with the Billboard campaign progressing in such amazing fashion—the celebration of National Garden Week takes on a broader meaning than ever before, and the whole country finds itself with hands joined up and down and across the land ready to urge and carry forward this work of beautification.

The finest phase of this work is, that once started it does not stop. The plants set out around a station, along highways and byways, carry on the work even if the human interest were to lag, which it seldom does. The garden work started enthusiastically three years ago just naturally carries along its human helpers, and no town that has taken part in this celebration but that has found itself ever urged to carry it on.

At Springfield, Mass., the Longmeadow Garden Club as part of their broad program planted a garden around the Home for Crippled Children. This garden has brought delight beyond the telling to these helpless little ones. And now to carry on the work this club has voted another thousand dollars! No one can possibly estimate the value of Garden Week as carried out by these men and women in Springfield, Mass.!

At Narberth, Pa., the garden club of the Civic Association and Community Club during that first garden week stimulated an interest in everything that grows, with the result—a Borough Playground set aside not for the present alone but for future generations!

In Chicago, the garden club of 4000 men and women of the Public Utilities Corporations publishes booklets in the interest of their members, buys seeds, bulbs, and fertilizer at wholesale prices for them, ever urging that each home-maker have his or her garden. To further aid these enthusiasts at the Edison Company there is a large library and reading room where garden books can be had for the asking. With four thousand men and women making each home and their city a lovelier place to live in with their interest in garden week growing and spreading each year it is easy to see what this week can mean even in a large city!

National Garden Week Program

Sunday—Day in charge of the Churches.

Monday—Talks on:
Gardening—An all-the-year-round interest.
The Home Garden for Health and Pleasure—Vegetables as Health Builders—Beautifying the Home with Window Boxes, Shrubs, etc.—Beautifying the Home Grounds.
Community Gardens.
Sociological Effect of Gardens—An aid in quieting some of the unrest that is abroad in the land. Cite some outstanding garden achievement in another community as an incentive to greater activity.
Garden Talks Illustrated—Including Wild Flowers and Wild Garden Spots of charm and beauty.

Tuesday—Talks on:
Transforming the Waste Places—Gardens versus Weeds and Rubbish.
Parks and Playgrounds—A physical, mental, and moral tonic.
Our Friends, the Trees—Planting a Tree for Memory's Sake.
Gardens for Orphan Asylums, Institutions for Dependent Children, and in the "slums"—What is good for one is good for all.

Wednesday—In the Schools: authorized by the Bureau of Education—The school garden and home gardens under school supervision. Talks on:
Planning the Garden—Starting the Seeds—Preparing the soil—Garden Tools and Their Care—Caring for the Plants—Harvesting. Garden Enemies: The Cutworm, Bugs, Tussock Moth, etc. Garden friends: Earthworm, Toad, etc. Use of Garden Products—Beautifying the School Grounds—Tree Planting in School Grounds—Preservation of Wild Flowers, Trees, Plants, and Shrubs—Bird Protection—Bird Feeding—Organization of Junior Audubon Clubs.
In talks to the children make it clear to them that honest, productive labor with the hands is as honorable as that of the brain.
This program should be made vitally interesting to every boy and girl of school age in every community in every state.

Thursday—Gardening as promoted by the Home Extension Service, Department of Agriculture.
Arrange for talks and demonstrations by County Agents, such as Home Demonstration Agents, Club Agents, and individuals whose achievements in gardening are outstanding and specialists from the State Agricultural College.
Team Demonstrations by Boys' and Girls' Garden Clubs.
This is a program in which city, suburban, village, and rural people should have a common interest.

Friday—Talks on:
The Garden in Song and Story—The Garden in Art and Poetry—Landscape Gardening in Relation to Natural Scenic Beauty—The Small Garden in Relation to the Architecture of the Home—Preservation of Wild Flowers—Needed State Legislation.

Saturday—Children's Day.
Pageants, Plays, Exercises—The Garden in the "Movies."

Garden Week Suggestions

Ask Churches, Sunday Schools, Child Welfare Societies, Boy Scouts, Girl Scouts, Camp Fire Girls, and other organizations and the press to take part in the observance of Garden Week.
Urge School Boards, Boards of Trade and Health to coöperate. Raise a fund for garden prizes.
Encourage competitive activities along lines of vegetable gardens, flower gardens, mixed gardens, window boxes, lawns, and landscaping home grounds.
If a radio broadcasting station is accessible, arrange to have timely garden topics broadcast.
Combine the observance of Arbor Day with Garden Week.
Arrange for free distribution of seeds to children.
Ask the management of the moving picture theatre to show films of gardens, trees, birds, and flowers.
Have four-minute talks upon the garden and what it will do for the child, the family, and the community.

At Williamsport, Pa., the garden club does some civic work for the city each year, either in a gift of money to the parks or in any way that can beautify the town. Their work this year is to be the planting of a hardy garden, also doing the landscape work in shrubbery around the beautiful club house built by the women's clubs.

We have spoken before of the active interest of many banks in garden work, particularly among children. Nowhere has this been more successful than in Princeville, Illinois, where the State Bank two years ago started the work of holding Flower Shows. Beginning with only 81 entries the first year, there were 386 the second year, and this year there will be special classes for children who have become greatly interested. National Garden Week in this town is bringing rich returns!

Films for moving picture theatres

"Garden Gold"
"Home Gardening"

Free to clubs on payment of transportation both ways

Address Fred W. Perkins, Assistant in Charge of Motion Pictures, Division of Publications, U. S. Department of Agriculture, Washington, D. C.

The American Federation of Arts announces as one of its fifty loan exhibitions No. 703 entitled "Garden Pictures." This consists of 122 photographs showing charming effects in formal and informal gardens, with details of flower beds, hedges, paths, fountains, and walls. The exhibit has been assembled by the American Society of Landscape Architects. It is available, subject to previous engagement, to be loaned for a reasonable time to garden and other clubs for a moderate fee.

Address American Federation of Arts, 1741 New York Avenue, N. W., Washington, D. C.

For Book Posters and Publicity Suggestions, write to the National Association of Book Publishers, 334 Fifth Avenue, New York City, N. Y.

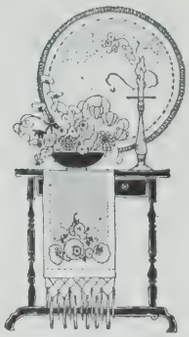
A Clean-up Campaign (free). Address Metropolitan Life Insurance Company, New York City, N. Y.

For Booklets and Junior Park League Pledge leaflets (free) address Wildflower Preservation Society, New York Botanical Garden, Bronx Park, New York City, N. Y.

Ellen D. Wangner, Secretary

Our American Homes and Their Furnishings

ELLEN D. WANGNER



I. The Message of the Early New England Home

How the Beautiful Heritage of the Colonial Household Lends Itself to Present-day Use—Modern Adaptations Made to Meet Twentieth Century Standards of Comfort

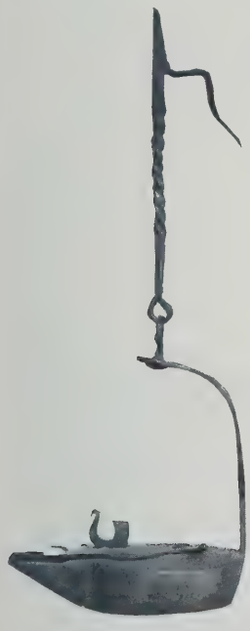
Photographs by courtesy of Metropolitan Museum of Art, Weyerhaeuser Forest Products Co., H. P. & H. F. Hunt Co., Kensington Mfg. Co., Erskine-Danforth Corp., A. H. Nottmann & Co., H. W. Covert Co.

THERE is a definite reason why we treasure the furniture of our forefathers and want to have reproductions, if not the actual things, in our homes to-day. Not because of mere weight of years nor because they are curious bits from other days do we prize these things but because in material, workmanship, and design they are good. There was the beauty of simplicity in those homes of long ago and more and more are we coming to value this. To-day as never before, are home-makers doing their own thinking and planning and in so doing, are selecting as models the best that the past has to offer.

To meet this ever-increasing appreciation of this heritage of beauty, the craftsmen of our own days, with painstaking care and artistry, are reproducing the staunch construction and simplicity of the furnishings of the American home from its earliest days.

Time was, a few years ago, when to be valued such furniture must be labeled "antique" and, because there could not possibly be enough old furniture to meet the demand, there grew up a widespread business of manufacturing fake antiques. To those with a reverence for the work and the workers of bygone days, this was desecration. It was not revivifying the past—it was killing it. It was then that the earnest cabinetmakers of our own times boldly discarded antiquity as such and with fine discrimination began to reproduce as *strictly twentieth century furniture and furnishings* the best of the housewares of those earlier days when men loved the work of their hands and often put years into the making of one piece of furniture. It is these men who are keeping alive the traditions of the past, striving as creators, not as mere copyists, to adapt these furnishings to the life of the vigorous present.

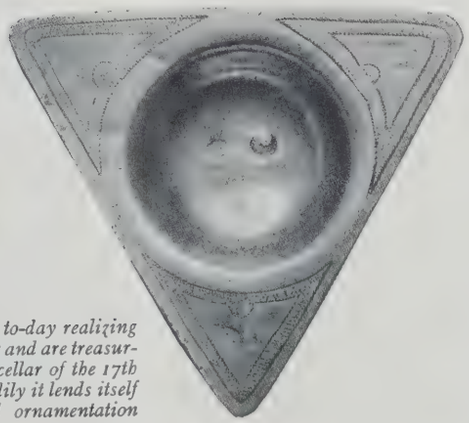
For those fortunate enough to have a few real antiques and who wish to add to them and make the most of them, or for those who desire to possess similar pieces so that their homes too, may know the simplicity and charm of those earlier homes, this genuine new-old furniture is being built. More and more are we appreciating the intrinsic honesty back of these reproductions. Like a breath of fresh air, they are clearing away the unwholesomeness of the fake antique, as well as the fetish of mere age, giving new values to the old pieces that are really heirlooms and, at the same



Of iron, with top sharply pointed for ease in sticking into a beam, this little Betty Lamp was one of the earliest American lighting fixtures

Nothing tells more clearly of the simplicity of life in earliest American days than does this rush light with its clamp-like top for holding the blazing rushes

Built about 1680 this old house at Farmington, Conn., shows plainly the overhanging second and third story of the houses of that period. Here, too, may be seen the huge central chimney, the long sloping roof, and the lean-to as well as the ornamental drops over the doorway and at the corners



More and more are we to-day realizing the rare beauty of pewter and are treasuring it. This little salt cellar of the 17th Century shows how readily it lends itself to fine engraving and ornamentation

In the ordinary two-room, Seventeenth-century, New England house, kitchens served for dining-room, living-room, and frequently for bed-room as well. In this typical kitchen both comfort and beauty find expression in the pine-sheathed walls and the huge fireplace, in front of which is one of the small stools of that period and a wainscot chair. The chest is rich in carving as is the modern reproduction below, which carries out in every detail the careful joinery, material and style of the early Seventeenth-century English oak chests

time, teaching both what to strive for and to avoid if we would reproduce in our homes to-day the beauty and repose of the homes that once held such furniture.

If we would gain a sympathetic understanding of this furniture and the reproductions of it, we must ever bear in mind that it and the houses, so sturdily built, are really pictures of the civilization of that day, telling us as can nothing else of the life of those far-off times. They are bits of history caught and held fast in maple and oak, in careful joinery and heavy beam, in pewter and pottery.

By comparing this 20th Century stool with the one of the 17th Century in the picture above a fine sense of the work of the modern craftsman is secured. Frankly of this day and time it, nevertheless, tells in every line of the simple home life of other days

That this picture may be a clear one, we shall briefly describe the different types of houses with their different furnishings and people, showing just the how and why of each period, beginning with the very earliest settlements when utility and cost in each phase of home-making were the first points to be considered. In visioning these homes in their completeness, we gain an added appreciation, not of their beauty alone, but also of the skill and craftsmanship of the modern worker who has so faithfully reproduced to the smallest detail these rare old pieces that have stood the test of time.

The outfit of the earliest New England colonist was very simple, just enough to meet the demands of a rough pioneer existence; but among these colonists were English joiners of the best class; and, with a wealth of material at their very doors, it was but a short time until the simple household wants were met with furnishings suited to those needs. The wood of the surrounding forests—pine, oak, walnut, maple, cedar, and birch were the kinds most used, and it must be remembered that mahogany had no place in the furnishings of those earliest times. While known in England, it did not appear to any extent in the colonies until about 1700. Nowhere were there better artisans than these English workers, their style naturally reflecting what they had known in England. As a result, they made reproductions of the old English Elizabethan and Jacobean tables and chairs such as were used in their home land; and now in turn our own time craftsmen are working on the same lines in re-expressing that same feeling.

The first houses in the Plymouth colony were of rough-hewn timbers, small and crude, their windows filled with oiled paper, each house with a huge chimney raised outside it, and the hearth faced with stones and clay. It was a case of making the best of poor opportunity and much of the very primitive thing has no practial place in our modern home—it belongs to the museum. These one-roomed cottages with the door opening directly into the room soon gave way to a two-storied house with the second story overhanging and with a long, narrow lean-to at the rear. In many houses this second story was but a long attic with sloping roof where vegetables and smoked meats were stored. But, as comfort and families grew, these upper spaces were turned into bedrooms and the bed ceased to occupy the post of honor it had held so long as the most cherished piece of furniture in the parlor or "keeping-room," although nearly every house still kept a parlor-bedroom.

The windows in these houses were small-paned to shut out as much cold as possible, the oiled paper of the early days giving way to glass either brought from England or manufactured at the factory started in Salem in 1638. The roofs of the houses were very steep to shed the snow, and the houses themselves set close to the road, this also because of the deep snows.

As the new fashions crept in from abroad, they were quickly copied here and toward the end of the century this type of table became a favorite. The flap, which pivots vertically, supports the drop leaf, the shape of this flap giving the table the modern name of Butterfly Table

This genuine old English cupboard (above) does not tell any truer story of its time than does this modern reproduction of an Elizabethan court cupboard on the right

Indoors, the construction was of the simplest, with the hand-hewn corner posts, girders, beams, and joists showing in the rooms. At first the walls were crudely plastered, but when it was found that the biting winds paid but scant heed to this protection, this plaster was covered with paneling that in many homes covered all four walls of the rooms from floor to ceiling—a practical feature that fits well into our present living conditions indeed.

The fireplaces were wide and deep, large enough easily to hold the bole of a huge tree. Most of the earliest fittings were of iron, but brass quickly became common and we find gay andirons of quaint design, with smaller iron "fire-doggs" to hold the large backlogs needed to heat both the house and the bricked-in oven alongside where all the family baking was done. In many homes the fireplaces were depended on to furnish most of the light for the rooms as well. With their low ceilings and the rich paneling of their walls, these rooms were beautiful with a beauty that we are more and more appreciating and introducing into our houses.

With the building of these more permanent homes, both the private and public interests of the colonists required personal attention in England. This meant much journeying across the seas with the voyagers bringing back treasured furnishings from England to the new home. Each traveler carried long lists for his neighbors, and we read of one home owner who besought his friend to bring back glass for his windows; while another brought with him four leather-covered trunks, 3 chests, a massive chair, a barrel of books, bed quilts, hangings and blankets, some rugs, a case of bottles, and a huge box of linens! Much of the furniture traditionally believed to have come over in the Mayflower, in reality came in these later vessels, which fact answers a lot of questions as to the actual size of the Mayflower's hold.

FASHIONS were changing in England; these new styles were speedily copied by the ever-increasing numbers of excellent craftsmen here. Although much of the furniture was reminiscent of Gothic and Elizabethan tradition, this was changed and modified in the American-made articles because of the Puritan influence with its fanatical frowning on carving and ornamentation. This influence, however, was gradually to lose its force as each incoming vessel brought greater numbers of people of good quality and wealth who did not leave behind their taste for fine linen and good furnishings. The conditions of their new lives, however, influenced this love of good things and, as a result, there grew up a style of furniture dictated by cultured taste, yet fitted to the simplicity of their new homes. The New England house quickly took on this new tone; and by the middle of the 17th century both furniture and houses had attained the definite American style which is also offered to us to-day.

The small, compact houses expanded; a hall was introduced; rooms were added; huge brick chimneys rose in the center of each house. These chimneys were as much the basis of the house plan as the fireplace was the center of the household activities.

With its turned legs and stretchers with their simple suggestion of moulding, this 20th Century copy of an old table will fit in well with almost any style or period of furnishings

We are accustomed to think of these settlers as living bare, bleak lives on that "stern and rock-bound coast." But the truth is that within thirty years after the landing of the Pilgrims, there were many men in the new settlement worth from five to ten thousand dollars—a big sum of money for those days. And their wealth did not lie in land which was both plentiful and cheap, but in the fittings of their homes. There is nothing more interesting than to dig back through the inventories, wills, and deeds of those far-off days! Surprising, indeed, is the variety of the contents of the homes, one list dated 1657 including "needlework, hangings, upholstery, silver, brasses, quantities of iron cooking utensils, Turkey work" (this being a home production in imitation of Oriental rugs), as well as a long list of all the types of furniture.

JUST what were these types? Their distinctive feature, like that of the houses themselves, was that they were made on straight lines, with straight pieces of wood, either vertical or horizontal, fitted together at right angles and decorated solely by turning or grooving and simple carving typical of each individual worker, a style that is being carefully reproduced to-day. The furniture itself numbered but few pieces—beds, chests, cupboards, chairs, stools, benches, and tables.

Of them all, two seem to have been the most cherished, the bed and the "great chest," The beds were quite luxurious, with both curtains and valance to keep out the cold drafts that whistled around the heads of the sleepers. Bright colors were preferred for these hangings, and the favorite materials were dimity, silk, damask, drugget, serge, linsey-woolsey, and gay-printed calico from India. Each bed had its counterpane, so called from its being made in diamond-shaped squares or figures, or contrepointé. The mattresses were of three grades, featherbeds, flock (wool or ravelled woolen material) and "cattayle" beds

Faithful copies of early American andirons, these modern "fire doggs" in wrought iron are most decorative

made from the tips of cattails mixed with wool or turkey feathers. Each bed had a long bolster and pillows filled with the same material and with pillow cases of handmade linen, sheets, blankets, rugs and quilts aplenty, they were easily the most important pieces of furniture and in all the inventories of those days, were listed at the highest figures. Modern-time heating-plants have largely discounted our interest in much of what was then necessary for comfort.

Chests were to be found in every home, livery chests for clothing, linen chests and linen presses, chests to hold the family treasures. They were of varying sizes and shapes, but all of them square-cut, either with or without short, square posts for legs. Most frequently they were carved and ornamented and were of either oak or cedar, although many were made of pine. Because a chest, from the dawn of history, has been known in some form in every nation, they seem especially to hold the story of home life of long ago and to be worthy of all the skill which the modern craftsman is employing to reproduce them.

The chest had so many uses that it began to grow. A drawer was put in below it; then more drawers added until it became a chest of drawers; then two chests were placed one on top of the other and this was called a chest-on-chest. The ends of the top piece were extended and we had the beginning of the sideboard of to-day. It was but a short time until the chest was set up on a framework and the "high chest" or "highboy," as we know it, was born. Then it was topped with a bureau which took its name from the literal meaning of the word, "an office." The desk quickly followed by letting down on hinges the top part, supporting this drop-leaf with chains or leather straps, then dividing the interior into small drawers and shelves. It was but a simple matter to put iron handles on the chests for ease in carrying on journeys, and this was the grandfather of the trunk.

The cupboard was a most pretentious piece of furniture and most necessary. Originally it was just what its name implies: a board on which cups were displayed. Many of these cupboards were brought from England, massive oaken pieces with heavily carved pillars supporting the top shelf, these pillars often stained black in imitation of the ebony so beloved in Elizabeth's time. They were usually divided into an upper and lower part, the tops given over to shelves covered with gay "carpets" on which were displayed the family treasures of silver and plate, of "cheney" (china was also familiarly known as "sheney," "chaney"), pewter and pottery. All were carved and ornamented and were of four kinds —buttery (for food), court (for display of china, silver, etc.), press (for linens), and livery cupboards (for clothing)—and it was not infrequent to find one house with several. The handles were generally wooden knobs and where brass trimmings are found, it may safely be assumed that these are later additions.

STOOLS were the common seats in the earliest days, often covered with cushions in gay colors and of rich materials. Cushions were also used on the long forms or benches which were to be found in every home. In fact, stools, forms, and settles were far more common than chairs, as even the richest colonists rarely owned more than a few of the latter. The settle, with its high back, formed an excellent screen against the cold winds that penetrated the wooden walls of the ordinary house. Some were fashioned with a folding shelf in the middle of the back whereon to place a candle for convenience in sewing or reading and many of them had a drawer under the seat.

Of the chairs of this earliest period, there were three well known types: the wainscot chair with its high, slanted back, most comfortable when placed in front of the roaring fire, its wide seat filled with cushions and its high back keeping off the cold wind. This type of chair was brought direct from England, but the slat-back and spindle chairs, being much lighter, soon superseded it and it is most interesting to learn that the Windsor chair so beloved to-day is an outgrowth of the turned-spindle chair of those 17th Century days.

Of tables, there were many styles, the first being the simple trestle type (often called refectory), which really means a board resting on trestles. In fact, "board" was the common name for table both in England and New England for many years. These tables were about 30 inches wide, the custom being to sit along only one side on a form. Often the trestles were elaborately carved and the boards themselves beautifully finished. Soon came other styles; folding tables with leaves that drew out from the sides and ends on many legs, the ancestor of the gate-leg table; at the end of the century the butterfly table and others, round and oval, large and small. And, as the tables changed, so did the dishes. The early wooden trenchers and bowls and pewter mugs gave way to silver and porcelain; pottery from England, and blue and white dishes from Holland. The favorite wood used in the tables was oak often combined with

The modern craftsmen in pewter and silver are giving us candlesticks and bowls that equal in design the best wrought by the skilled silversmiths of other times

An idea of the suitability of early Colonial furniture for use in modern American homes may be gained from this group that so carefully reproduces some of the best of the earliest types

pine, maple, or chestnut and there were some trestle tables with tops of pine and trestles of oak that were very handsome. All these various styles of table are being made for us to-day, true to line and tone, with even the soft patina given by time and usage reproduced so that the atmosphere and romance of other days seem to surround them in spite of the fact that we know they are the products of our own workmen.

TO GIVE color to the rooms, gay fabrics were used as "carpets" for tables and cupboards—much of it spun or woven by the women themselves. And, when spinning wheels and looms were silent then they busily embroidered cushions and cloths in richest colors, using velvets and silks, gold thread and fringe, an expression of their love of beauty which greatly worried and tried those of the Puritans who still survived.

The lights of this earliest period were of brass and iron, either the little "Betty lamps," low dishes filled with oil or tallow, with a wick extending out of the spout and with an iron hook for convenience in hanging up, or they were the simple rush lights. Candles, except tallow dips, were a luxury, and candlesticks were only found in the wealthiest homes. But as the years passed and the settlements grew and prospered, these and other luxuries crept in—tin hanging candlesticks, lanterns that burned whale oil, and brass and silver candlesticks. Workers in silver came, and it was not long before they were offering choice silver pieces of rare beauty and use, showing the highest degree of skill and workmanship. Still other silver utensils were brought from England, as well as slipware and glassware, china and porcelain from the Far East so that there was color and sparkle and brilliancy when friends gathered around these hospitable boards.

Within fifty years after the landing of the Pilgrims there were 736 ships sailing from Massachusetts alone, bringing back treasures from China and the Indies to the homes of the earliest New England settlers. And to-day we are realizing their beauty! It is this beauty which the modern artisans are recreating for us, reproducing it and interpreting it so that the best of the past may meet in our homes of the present in strong and friendly fashion.

EDITORS' NOTE—This will be followed by other articles explaining the best traditions of the early American home that are influencing the furniture makers of our time. The Dutch Colonial will be next described.

Prune Your Grapes Now

WHILE the vines are still entirely dormant (i.e., during February or early March) is the time for pruning and careful pruning of the young Grape vine ensures the development if a vigorous, productive, bearing plant.

When pruning the average one-year-old vine remove all but the one most vigorous cane. This one cane is then cut back to two buds. At this time or soon afterwards a heavy stake five to six feet high should be driven beside the plant and the canes are to be tied to this support during the summer.

By pruning time the second year, one of the canes should be long enough so that it can be pruned off near the top of the stake. All other canes should be removed. During the following summer this trunk will produce several side canes. Usually four of these are left at the pruning given after the third growing season, each being cut back to four or five buds.

At this time, the vines are ready for training on a trellis. The Kniffen trellis is the best for eastern Grapes. It consists of two wires, one at a height of about three feet from the ground, the other about two feet from the first and directly above it. One of the canes is tied in each direction on each wire.

J. H. Clark, of the New Jersey Ag. Expt. Station.

MEADOW SAFFRON
(Colchicum autumnale)

"More perhaps than any other flower they seem to belong to the air rather than to the ground." Thus delightfully does Anne Douglas Sedgewick describe these natives of Colchis which lift their ethereal beauty in the early autumn garden

"AUTUMN-FLOWERING CROCUSES"

Which Sometimes Are Not Crocuses At All!

ETHEL ANSON S. PECKHAM

Photographs by J. Horace McFarland Co. and the Author

AT THE time of year when my friends are extolling the merits of their Dahlias and trying to look superior, it gives me much spiteful pleasure to lead them gently before a group of Colchicums and have them exclaim about the "beautiful Crocuses." After telling them the flowers are Colchicums the next procedure is to lead them up to autumn-blooming Crocuses when they are sure to say "Oh, some more lovely Colchicums!" After which you make them properly humble by dissertations upon "Colchica *vs.* Croci"—to use the pedantically correct plurals!

Once we can learn to look at a flower carefully and not in a superficial way, it is easy to avoid pitfalls. Colchicums belong to the Lily tribe and have six stamens, whereas a Crocus is an Irid and has but three stamens. I once had a spring-blooming Colchicum, a poor, white thing, which expired after a winter or two, but it was a good trap while it lasted!

Little Candles That Illuminate the Late Garden, Colchicum or Meadow Saffron and the True Fall-flowering Crocus—Two Totally Distinct Members of the Iris and Lily Families Which Are Commonly Confused

The Autumn Crocus (C. SATIVUS) is the real Saffron Crocus, true saffron having been made from the pistil which is very large; but the common Colchicum, which seems like an overgrown Crocus to the uninitiated, has been popularly called in English, MEADOW SAFFRON.

Colchicums and Crocus that flower in the autumn send up their foliage in the spring. That of Crocus is not at all unsightly though some of it is rather long, but the Colchicums have coarse foliage which stands about eighteen inches high at first, then, as it grows a little longer, flops down upon the ground, and, as the heavy seed-pods are held low in the center of the leaves and do not open until the foliage is yellowed and ripe when they have probably been beaten into the soft soil by heavy thunder-showers, it is difficult to collect the seed. The leaves of COLCHICUM BORNMUELLERI, which is closely related to C.

speciosum, are marked with deep parallel ridges and are larger than those of the autumnale varieties, which have smooth and more lance-like foliage. John Parkinson in his Paradisus of 1626 says the Colchicums were once named "the Sonne before the Father, because (as they thinke) it giveth seede before the flower, but that is without due consideration; for the root of this after the stalke of leaves and seede are dry and past, may be transplanted and then it beginneth to spring and give flowers before leaves, but the leaves and seede follow successively after the flowers, before it may be removed againe."

After the leaves die down is the time to transplant these autumn-blooming bulbs and it is wise to begin soon after that takes place. They do not need dividing often, only when becoming too crowded or when a generous moment causes you to share with your friends. I *have* dug them while in full flower, but it is not wise to take such risks with bulbs that are so hard to get as these now are in this country.

Colchicum Bornmuelleri is always the first to bloom in our garden. It is one of the loveliest, and has large, long-petaled flowers of a clear rose standing about nine inches high, and seems to enjoy a semi-shady spot near an Apple tree. The petals are quite pointed, making it more lily-like than the others.

Soon after this, come the autumnale varieties. The type is a clear mauve-pink with yellow stamens, and after the bulbs become established they send up several flowers apiece so a group is a very pretty thing. Parkinson tells us they are "of a delayed purple colour, with a small show of veines therein." The white sort, Colchicum autumnale album, has shorter, more rounded flowers, slightly smaller and more cup-shaped. These varieties open about six inches tall but grow an inch or two while they bloom. The filaments of the stamens are short and after the flowers have been visited by bees, flying-ants, and other flies that they seem to attract, the anthers turn a brownish yellow. The most beautiful Colchicum we have is C. giganteum. This exquisite thing has very large flowers of a satiny texture, a pure bright rose color with white throat and greenish tube, petals quite an inch and a half broad which come to a sharp point and have a sort of twist to them that is charming. If examined carefully it will be seen that the color is reticulated so that it looks like a fine textile weave. The stamens have long filaments of pale green and the anthers are a rich, reddish orange. The flowers keep in good condition for a week at least in fine weather and stand up far more sturdily than the more delicate C. autumnale. C. giganteum belongs to the speciosum group and is the only one of that group that has persisted with me.

WHILE the Colchicums are still in bloom come the autumn Crocus. The first should be Crocus zonatus, but sometimes the white speciosus beats it. Crocus zonatus grows about four inches high, the ground-color is a delicate pink, very pale and with five, fine, longitudinal lines of deeper mauve inside the petals. At the base of each petal is a butterfly-shaped patch of bright orange, making (when you look down into the flower) a very pretty pattern like a Rose in the base. The throat is white, as are the stamens, the white pistil being tipped with orange like the spots on the petals, and the filaments being the same orange. This flower is an exquisite thing and next to Crocus pulchellus and Crocus longiflorus the loveliest autumn flower that blows. I think this must be the sort that we found wild in Switzerland when we were children.

There are several variations of Crocus speciosus, the most common is, of course, the type which comes nearest to being blue of any Crocus that I have seen. The long, pointed petals are finely veined with darker lines, three petals being very clearly marked and the others slightly clouded. The type is darker, the stamens yellow, and the pistil orange. The flowers are about six or seven inches tall. The variety Aitchisoni is much more clearly marked—no cloudiness on the petals although three of them are slightly darker as to the ground-color than the other three and the tube is a rich brown-purple. The most charming variety is Artabir which has flowers a little larger than the type and of a distinctly lighter shade of blue, opens very widely in the sun and has a fine, tissue-papery texture.

The white C. speciosus has far larger flowers than others of the group and with more pointed petals, which have a substance not unlike that of the Poet's Narcissus. There are yellow lines at the base and the stamens are a beautiful golden yellow. The pistil is the kind that stands up high above the stamens and is divided into a sort of three-part tassel and is a rich gold like the stamens. Crocus sativus, of which I spoke before, is truly, as Parkinson says, "of a murrey or reddish purple color, having a shew of blew in them." The pistil is of a fiery red and hangs out of the flower so that our small son has named it the "Crocus that cries its eyes out." It is from this pistil that the saffron is made. This Crocus is a shy bloomer but a joy to see when it does decide to flower.

Crocus pulchellus is a much smaller flower and does not grow more than two and a half inches high with me. The petals are of a firm substance, a soft cloudy powder blue, very pale and neatly rounded so that the flowers have a perfect cup-like effect. There are five faint lines of darker color inside the petals and a yellow heart-shaped spot at the base of each. The throat is a clear white. It is a curious thing that this particular tint seems to be so tasty to sparrows, caterpillars and rabbits. The first flower to be eaten is always of this hue, and last spring an obnoxious rabbit carefully sampled, and more than sampled, everything that I had, taking one bite out of a dark purple Crocus to pass

Most exquisite are the pure bright rose cups of Colchicum giganteum (right) and the more delicate pink and white flowers of Colchicum autumnale (below) as they bloom in Mrs. Peckham's garden at Davenport Neck, New Rochelle, N. Y.

the rest by and make a whole meal off of the pale mauves. The white flowers were not touched so I imagine that the purple coloring matter is delicious when there is but a dash of it and not so tasty when present in quantity!

I HAVE never had any yellow Autumn Crocus, though there are some rare kinds; but there is a flower which looks like one, STERNBERGIA LUTEA is its name. The leaves of this plant come up at the same time that it blooms and Parkinson's description is so true that I cannot resist quoting it. He says: "The Greater Autumne Daffodill riseth up with three or foure faire broad and short leaves at the first but afterwards grow longer, of a very deepe or darke greene colour, in the middle of which riseth up a short, stiffe, round footestalke, bearing one faire yellow flower on the head thereof (inclosed at the first in a thinne skinne, or huske) and consisteth of six leaves (petals) . . . which passeth away without shew of any seede, or head for seede although under the head there is a little greene knot, which peradventure would beare seede, if our sharpe Winters did not hinder it. The roote is great and round, covered over with a blackish skinne or coat." The petals have fine greenish lines inside and are quite thick, much more so than those of the Colchicums or Crocus. There are several of these Sternbergias, but they are not very hardy in the vicinity of New York. A sheltered spot in the rock-garden would be the place for them. Those I saw had been brought from an old garden in Virginia, planted there in early times by the settlers, no doubt, and were doing nicely close to the warm wall of a house. Sternbergia may be distinguished from Crocus just as easily as Colchicums as they have six stamens but they belong to the Amaryllideae to which the Daffodils also belong and have the inferior ovary.

The last Crocus to bloom with us is always CROCUS LONGIFLORUS which persisted last year until Thanksgiving. The flower is slender and long, with a yellow throat and of a pale red-lavender with darker veinings. The petals round over a little at the top and it never opens very wide as do the speciosus sorts. It is very lovely and comes next in my affections to the well-named pulchellus. The foliage is very fine and far longer than that of some of the other autumn blooming kinds and extremely appetizing to rabbits!

Should you be inspired to try some of these charming autumn flowers, order the bulbs early in the spring as the order in all probability must be transmitted to Europe. The bulbs will reach you in July when you must plant them as quickly as you can, to be rewarded most certainly by some bloom the same fall. All kinds increase freely, especially speciosus and zonatus which seed profusely. Once you get them started it is hard to get entirely rid of them, but; who wants to?

FLOWERS A-PLENTY IN MID-SUMMER

SARA H. BULLOCK

One Easy Solution of the Ever Present Problem of Getting Harmonious Color and Useful Bloom to Bridge the Usual Gap

AFTER all there is no art in having a beautiful spring garden! Unless you plant the Tulips in rows like soldiers, or place your favorite pink Peonies in too close proximity to the Oriental Poppy Mrs. Perry, for instance, you cannot go far astray. Nature is more than kind, all the colors in the spring garden are tender and soft and blend together—the lavenders, pinks and yellows of the Darwin and the Cottage Tulips and the rainbow tints of the Iris are to my mind more beautiful than the special color schemes that most of us struggle to attain.

It is in mid-summer, July and August, that the true gardener proves her metal. By then the flowers are of the coarser varieties and the colors stronger, many of the perennials have passed their blooming period and are either resting on their laurels or have entirely disappeared, their places must be taken by annuals, and these must be planted while the borders are still gay with spring bloom.

I have several of these mid-summer gardens in mind and it is of one of them that I want to tell you. The bordered walk leading from the loggia into the rose garden is pictured on the opposite page.

The white Phlox Mrs. E. E. Jenkins, in the back and Rhinelander toward the front of the border forms the basis of bloom; Snapdragon Nelrose (pink), and Ageratum Fraseri (blue) are going strong on the front edge; the hybrid Delphinums, and white Phlox Miss Lingard are coming into their second blooming. Salmon-pink dwarf Zinnias planted in groups, are starting to flower and almost concealing except to the very inquisitive, the Poppies which have been cut back to the ground and which are just starting to show their new leaves. The good old Coral-bell (Heuchera) which has been blooming madly since late May is still sending up a few shoots of coral that give a feathery dainty look to the border. What would we do without the sword-like leaves of the Iris that have passed out of bloom, or those of the Gladiolus that are yet to flower? They give stability and character.

Eupatorium in clumps that spread each year and have to be heroically rooted out every spring, are sturdy green, giving promise for September, as do the white Asters which have just been set out to give bloom when the present drifts of color are on the wane. There are no bare spots in this border, the old making way for the new, the new camouflaging the old.

If the annuals are kept from going to seed and cut sufficiently they should go on blooming until frost and if you should want a specially colorful effect in September, sally forth with your garden shears any time after August 15th. and cut with a ruthless hand and you will get your reward.

The rose garden which is usually considered to be of doubtful beauty is in this instance most charming (see opposite). The beds are edged with small Box plants and filled with the most dependable Hybrid-tea and Polyantha Roses. Whether it is because of an unusually wet spring or the weekly application of the all-in-one dry spray recommended by Dr. J. Horace McFarland, and the constant cultivation, or any other things, I know not, but the foliage is unusually luxuriant, and free from disease.

Every morning an armful of Roses is picked, —Radiance, Lady Alice Stanley, and Duchess of Wellington being untiring in their efforts to reward for the "troubles" of cultivation.

The solid bed of Heliotrope edged with Ageratum and Sweet Alyssum around the sun dial is a constant delight.

"O sweetest of all the flowrets
That bloom where Angels tread!
But never such marvelous odor
From heliotrope was shed."

Anthony Wayne Robinson, Photo.

"FLOWERS A-PLENTY IN MIDSUMMER"

Phlox, Snapdragon, Larkspur, Ageratum, and dwarf Zinnias give the long borders (upper picture) sufficient gayety and in the Rose garden Polyanthas and Hybrid-teas supply abundant bloom (see text opposite)

THE MAN WHO MADE THE SILVER MOON

DR. LEWIS EDWIN THEISS

Prof. of Journalism, Dept. of English, at Bucknell University; formerly on the editorial staff of the New York Sun

Walter Van Fleet, M. D., Humanist, Through Whose Gift of Roses and Other Flowers the World Has Been Brightened

HAD Dr. Van Fleet been interested merely in breeding fine Roses, he might have followed in the footsteps of numerous other rosarians and bred those wonderful creations of the hothouse. But that field attracted him not at all. His ideal was to produce "dooryard" Roses—Roses more beautiful than any that existed, more vigorous in growth, with vines immune from disease, and a habit of blooming the season through—Roses, in short, that would transform the most modest little cottage into a thing of beauty, and that anybody would be able to buy and to raise. He wanted the earth to be more beautiful. He wanted all people to have a greater share of beauty. And he set himself the task of making both these ends possible.

It would be interesting to know what part heredity and environment played in his development. The ancestors of the Van Fleets in America came hither from Holland more than three centuries ago. What Hollander ever lived who did not possess a love for flowers? We can hardly doubt that this characteristic came down through successive generations to that of Dr. Van Fleet. Both his sisters, Mrs. Moses Lyman and Mrs. Frederick T. Moore, are great lovers of flowers and gardeners of accomplishment.

Environment, too, led in the same direction. Walter Van Fleet was born in Piermont on the Hudson, on June 18, 1857. While this lad was still young his parents moved to Williamsport, Pa., and thence to a beautiful country estate near by, at Watsontown. The Van Fleet children passed a childhood on the Watsontown farm that was idyllic.

When he was eighteen years of age, an opportunity presented for him to go to South America with a construction gang that was to build a railway up the valley of the Amazon. His father forbade any such venture. Thereupon young Van Fleet disappeared from home, and nothing could be learned of his whereabouts until a letter came, saying he was aboard the steamer, bound for Brazil.

His experiences there were thrilling enough to satisfy most any boy. He served as a wood chopper in the construction gang. The natives proved hostile. Battles took place, in which some of the construction gang were taken prisoners. Young Van Fleet avoided capture, but he fell desperately ill with a tropic fever. An Italian nobleman, who was traveling in Brazil, rescued him, conveyed him secretly down the Amazon a great distance, and smuggled him aboard a departing ship.

His interest in what he saw was so great that he later returned to collect butterflies and birds for Harvard University. Later still he crossed the Isthmus of Panama, when De Lesseps was working at the canal, his purpose being to make a photographic record of the work.

When Walter Van Fleet got back to the paternal home, he took up the study of medicine, and in 1880 was graduated from the Hahnemann Medical College, in Philadelphia, with honors. At once he returned to central Pennsylvania and took up the practice of medicine in Watsontown. In 1886 he did graduate work at the Jefferson Medical College. He became a physician for the Pennsylvania Railway at Renovo, Pa. But the work, which consisted largely in operating upon railway men who had been injured by trains, so sickened him that he could not continue. For a time he continued his medical work in the South, and in Tennessee was attracted to the little colony at Ruskin, where many notable men were wont to go.

DISCONTINUING the practice of medicine in 1892 he devoted his efforts for some years to plant breeding. On the Rumson Road, near Little Silver, N. J., he built up the experimental gardens known as "Rural Grounds," for he had now become an associate editor of *The Rural New Yorker*. In addition, he was a constant contributor to various other periodicals. In 1909 he became associated with the U. S. Department of Agriculture and for a short period was in charge of the Bureau of Plant Industry's introduction garden at Chico, Calif. Then he took up the investigation of drug plants at the government gardens at Arlington Farm and Bell, Md. But his interest in plant breeding grew ever greater, until at last he gave up all other activities to devote himself to his beloved work of developing new varieties of plants.

Yet if we are really to understand why Dr. Van Fleet was able to transmute his ambitions into achievements, we must not overlook Mrs. Van Fleet. She was Sarah C. Heilman, of Watsontown, and they were married in 1883. Between them there existed an unusually deep sympathy and affection. In his earlier married life a great opportunity came to him to do work in Egypt along archeological lines. Mrs. Van Fleet urged him to go, for she believed the opening might lead to a brilliant future. Reluctantly he consented; he got ready to go; shipped his baggage; and went himself as far as New York. There he refused to board the steamer, and, turning about, went back to his wife. He refused to be separated from her. Through all the years of his work with plants, she was his inspiration and his encouragement. Now that he is gone, she herself continues to work with Roses, and she lives on in the home they owned and loved, near the great government Rose garden where Dr. Van Fleet worked to the last.

THAT garden is as remarkable as was the man who created it. No less an authority than Dr. David Fairchild declared in a tribute to Dr. Van Fleet, published in *The American Rose Annual*, that "It is very doubtful if there was ever brought together in this country so select a collection of species of the wild Roses of the world as he had there. From this collection, in which the Doctor worked for several years, are coming some of the finest hybrid forms, which have already shown that they are as perfectly adapted to our conditions, as the English-bred Roses are to England.

"Is it not something superbly great to have brought about through years of thought and effort the three greatest Climbing Roses of the new world—Roses which in his own lifetime have been sold by the carload and planted by the hundred thousands? In American Pillar, Dr. W. Van Fleet, and Silver Moon, Dr. Van Fleet has given to us the loveliest Climbing Roses of our generation."

Just when Dr. Van Fleet began the work of creating new varieties of plants it would be difficult to say. During the years that he practiced medicine, he maintained gardens in which he continually experimented in the hybridization of plants.

It was while Dr. Van Fleet was at Ruskin that the Rose later named for him came into existence. To Ruskin Dr. Van Fleet had taken a vast number of Rose seedlings. Among these was a weak little plant, which in itself was a typical Wichuraiana, resulting from a cross with Safrano, a well known old-fashioned Tea Rose. Using this seedling as the seed parent, he worked upon it pollen from the French Hybrid-tea, Souv. du President Carnot. Only three or four heps matured, and these he took with him, when his medical service at Ruskin ended, to Little Silver, N. J., where he later sowed the few sound seeds they contained. Of these seeds only a few germinated and grew. This was in the fall of 1899, and in 1901 the seedlings bloomed. Among about 150 others in bloom at the same time, this particular Rose showed

at once its remarkable freshness of color and unusual bud character. Mrs. Van Fleet and the Doctor agreed to name it Daybreak.

Mr. Patrick O'Mara, a representative of the firm of Peter Henderson and Co., seeing this new Rose, declared that his firm must have it at once. Dr. Van Fleet accepted the offer, which carried with it the right to name the Rose. Owing to some cultural handicaps the stock was lost, however.

When the Rose was not catalogued in 1906, as it was due to be, inquires uncovered the truth. Fortunately, however, a plant had been kept out for himself and in the intervening years had been propagated from by Mr. Antoine Wintzer of the Conard and Jones Co., at West Grove, Pa., now the Conard-Pyle Co. With this recovered stock came an armful of another new creation which was given the happy name Silver Moon. Despite the Doctor's protests the introducers insisted on Dr. W. Van Fleet for the older one, and so this great Rose went out to the world as a memorial to its originator.

Though we think of Dr. Van Fleet most often in connection with his wonderful Climbing Roses, he was also the originator of many other notable Roses, such as Clara Barton, the Lovett sisters, Bess, Alida, and Mary (which were given to the world through his friend and neighbor J. T. Lovett), Aunt Harriet and the remarkable Miss Mary Wallace which was distributed last year from the Department of Agriculture through the American Rose Society. His Rose creations already introduced number twenty-three.

YET those Roses constitute but a fraction of the plants originated by Dr. Van Fleet. The Geranium Flashlight; the Pepper Upright Salad; the Sheffield Sugar-corn; the Tomatoes Combination and Quarter Century; the W. Van Fleet Gooseberry; the Strawberries Early Jersey Giant, Late Jersey Giant, John H. Cook, and Edmund Wilson; numerous notable Cannas and Gladiolus, all these were products of Dr. Van Fleet's genius.

He was interested in Chestnut breeding, too, and was trying to produce new sorts of chestnuts to replace the American nut destroyed by the blight. He had succeeded in producing Chestnuts 85 per cent. blight resistant and given time, he would undoubtedly have attained his end of originating varieties that would be practically immune to that disease.

In 1918 Dr. Van Fleet was awarded the George Robert White Medal of Honor by the Massachusetts Horticultural Society for his distinguished services in horticulture—perhaps the highest honor that can come to a horticulturist in this country. He was also awarded three medals for his wonderful Rose Miss Mary Wallace, which was named for the daughter of the then Secretary of Agriculture Wallace. The city of Portland, Ore., where this Rose was christened, awarded him a medal, which was to have been bestowed upon him on the very day on which he was buried.

Through his Roses he will continue to bless and beautify the world for countless generations. Indeed, we do not yet know the full measure of his greatness as a Rose breeder. For in addition to the Roses he did introduce, there are at least seven others he originated that are deemed worthy of trial, and some of these might prove as remarkable as the Roses that brought him fame.

During the year 1923, in the rose garden at Bell, there were made something more than 700 pollenations of first crosses of species and nearly 2800 crosses of Van Fleet hybrids, in a total of more than 500 combinations. As a result of this work nearly 12,000 seedlings are already available for planting. And so, the great work will go on, and notable results must inevitably follow.

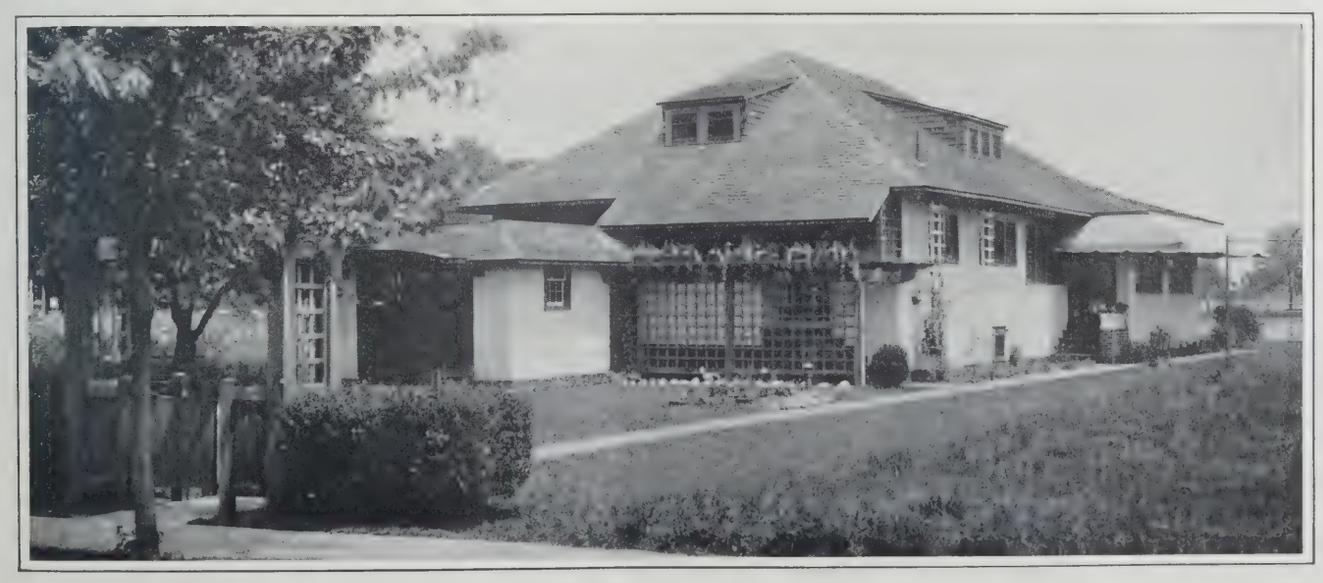
HOUSING YOUR CAR FOR CONVENIENCE

PHIL M. RILEY

Photographs by Philip B. Wallace and George H. Van Anda

Bringing the Garage Under the Home Roof and Making Access Easy for the Owner-Driver—Diminishing the Cost of Heating and Improving the Building Lines

WITH an average of one motor car to every seven persons throughout the United States, a garage has become an essential adjunct of every well-equipped American home, replacing the stable of a quarter century ago when horses provided all local family transportation. Now, a mere weatherproof shed will house a motor car as well as it will a horse and carriage, but just as the better private stables were found to possess many possibilities of attractive appearance, so also the modern private garage may, and often does, not only serve its purpose efficiently but lend a sense of dignity,



In this bungalow at Toms River, N. J., designed by Heacock & Hokanson, the garage has been successfully incorporated as an integral part of the house plan

charm, and well-being to the home estate. It follows that the location, design, and construction of the garage deserves as careful consideration surely as did these characteristics of the stable of earlier days, and certainly more thoughtful attention than they sometimes receive as affecting the garage of to-day.

In providing a home garage there are three possible schemes from which to select, each quite different and offering widely varying possibilities and advantages. First, the garage may be located in the house itself, either in the basement or in a wing on the ground level. Second, it may be tied to the house architecturally, either by making it part of an attached series of outbuildings forming an L of the house, or by a pergola, arbor, or lattice fence enclosing a clothes or service yard between house and garage. Third, it may be an entirely separate detached outbuilding.

IT MAY be well to consider the last of these schemes first, as it is the oldest and still the commonest. While the garage is a purely utilitarian structure intended primarily to prevent theft of a motor car and to protect it from weather damage, it should (and can at little or no extra expense) be made a valuable addition to the good appearance of a home. This may be done by relating the garage architecturally to the house, which latter always strikes the keynote for the design and treatment of out-buildings, gardens, and grounds. Failure to do this is the reason one sees so many unattractive, characterless, little box-like garages which add nothing to, but detract a great deal from, the home picture.

On all well-planned estates every outbuilding, whatever its purpose, lives in perfect accord with the main house, and it is encouraging to note the increasing regard for this important principle in small suburban and village homes where the garage is the only outbuilding. Perfect accord of the garage with the house implies harmony first, of the general design or architectural style; second, of the constructive materials; third, of the minor details of construction.

There can be no architectural harmony between house and garage if the latter bears the impress of no particular style, nor if house and garage display the motives of different styles. The style of the garage should reflect that of the house. If the house be Colonial, the garage should also be Colonial in mass, detail, and construction, with due regard for period, local tradition, and a careful distinction between English and Dutch Colonial motives. To adopt a garage design displaying Spanish, Italian, Elizabethan or Tudor characteristics, for example, either for the sake of picturesque effect or any other reason, would be to manifest a woeful lack of appreciation for the fitness of things.

It is a comparatively easy matter to impart the characteristics of any definite architectural style by proper treatment of roofs, doors, windows, dormers, etc., and by the right selection and use of building materials. For example, a gable roof on the house calls for a gable roof on the garage, a hip-roofed house for a hip-roofed garage, and a gambrel-roofed house for a gambrel-roofed garage. Likewise the roof covering of the house, whether slate, tile, wood, asbestos, or asphalt shingles, is best adopted for the garage. Dormers are important characteristics of architectural style and period. If they exist on the house, they may often be repeated with good effect on two-car and larger garages to provide a greater amount of overhead light, or to improve a chauffeur's quarters on the second floor.

Much the same may be said of windows, blinds, shutters, and doors. Fenestration is such a definite index to architectural style that the arrangement and proportioning of the windows should follow the scheme adopted for the house, whether they be sliding or casement sashes. This involves the grouping of the windows, their size, shape, the pattern of sash divisions, and the character of blinds or shutters. Doors, likewise, are characteristics of architectural style. Certain types of doors have long been associated with certain types of houses. It is important that those of the house be correct and highly desirable that those of the garage be constructed along similar lines as regards panel and sash arrangement.

Right selection and use of building materials also offer ready means of imparting the characteristics of various architectural styles. Brick, for example, is commonly employed for English Colonial and Tudor houses; wood for both English and Dutch Colonial; stucco and concrete for Spanish, French, and Italian adaptations; half-timber and stucco for Elizabethan cottages; stone for local color in some English and Dutch Colonial work and houses of the northern tradition. But, as in the case of design, the more important consideration is to adopt the same constructive material and manner of use for the garage as for the house. If the house be of brick or stucco, let the garage also be of brick or stucco with similar bonding or surface treatment as the case may be. If the house be of wood, let the garage also be of wood, and likewise clapboarded, weatherboarded or shingled to match.

The desire for fireproof construction has in many instances resulted in such unfortunate combinations as brick and concrete garages with frame houses. Is there any uglier prospect, for example, than a garage of concrete blocks with a frame house? It is now being realized that the fire hazard of the private garage has been greatly over-estimated and the present tendency is toward attaching it to the house. A concrete floor and suitable coverings for walls and ceiling provide adequate fire protection even in the frame garage, and this type of construction is permitted by the fire regulations of most communities except congested city districts.

Turning for a moment to the disadvantages of the separate detached garage, there are two principal ones, namely, the necessity for going out into stormy or wintry weather to reach it, and the increased care or cost of heating it. Undoubtedly it was the fear of a largely imaginary fire hazard which brought the detached garage into being. Now that a quarter century of experience with the motor car has shown how slight that hazard is, the garage is drawing nearer and nearer to the house for the sake of convenience.

GARAGES designed and constructed along the lines suggested are architecturally related to their accompanying houses, but a closer physical relation may be established by actually tying the two buildings together. Among the first schemes of this sort to be tried was that of erecting a high ornamental lattice fence with an arbor gate between house and garage and utilizing the space thus shielded from the view of passers in the street for a clothes or service yard. Lattice used in this way not only provides a desirable seclusion but is in itself attractive, particularly when covered with Roses, Clematis, or other climbing plants.

From the lattice fence it is but a step to the flat-topped Italian pergola and the arched Colonial arbor which so often join house and garage very charmingly. Either provides not only a vine screen for a service yard beyond, but some measure of protection from the elements as a covered passageway having a concrete, tile, or flagstone walk underfoot. Carrying this device a step farther, a few very attractive home designs have been evolved in which a covered but otherwise open piazza forms the connection between house and garage.

Several important considerations have led to even closer tying or attachment of the garage to the house. First, there is the desire to enter the garage without going outdoors. Second, there is the matter of easier and more economical heating of the garage in winter that results from an indoor connection with the heating plant of the dwelling. Third, there is the snug, cosy, picturesque appearance of a long, low house which hugs the ground rather than rises high in air.

It was the desire to avoid going outdoors in stormy weather that led many a New England farmer of an earlier generation to connect his house and barn by a series of attached outbuildings forming an L. First came the kitchen, then the woodshed, carriage house, and finally the barn. And many are the picturesque and practical modern adaptations of this rambling plan, the barn being omitted and a garage replacing the carriage house of former days. Not only does such a scheme insure garage convenience, but it provides a light airy kitchen with windows on opposite sides and sufficiently isolated to make the main house relatively free of cooking heat in summer. It is obvious, of course, that when a garage is closely attached to the house in this manner it must correspond with the house in all details of design and construction.

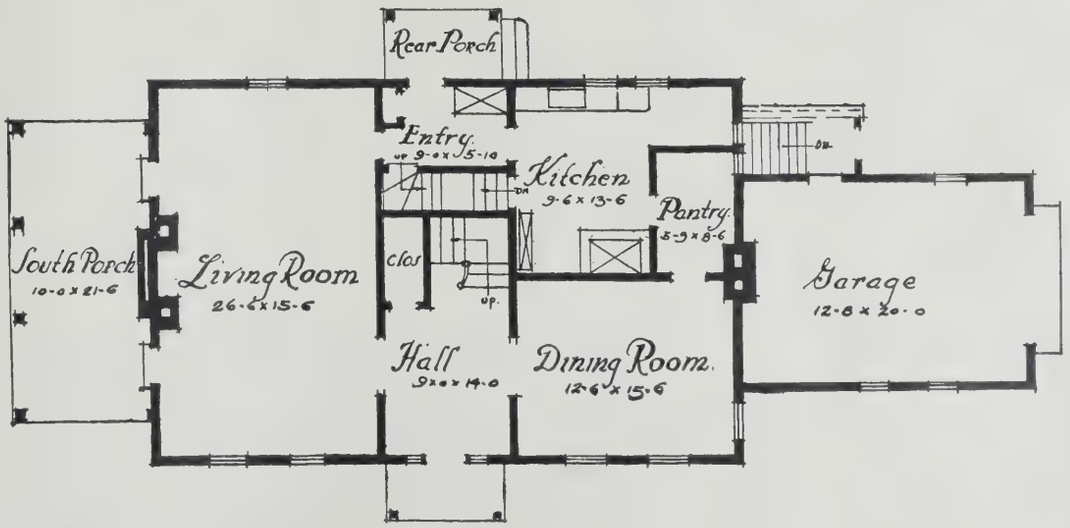
A BETTER realization of the very limited fire hazard of the home garage, the desire for greater accessibility of the motor car for

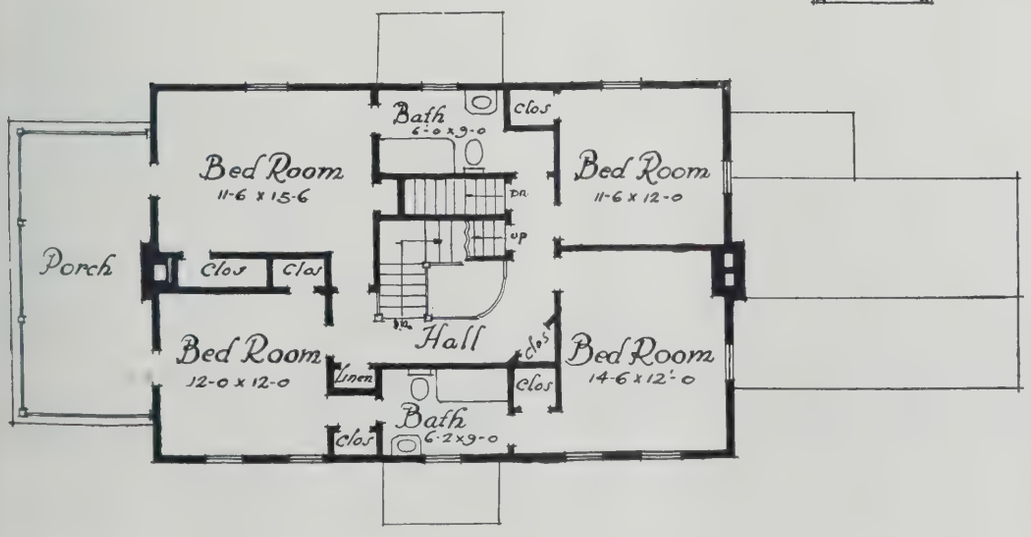
George H. Van Anda, Photo.

Where House and Garage Make a Pleasing Unit

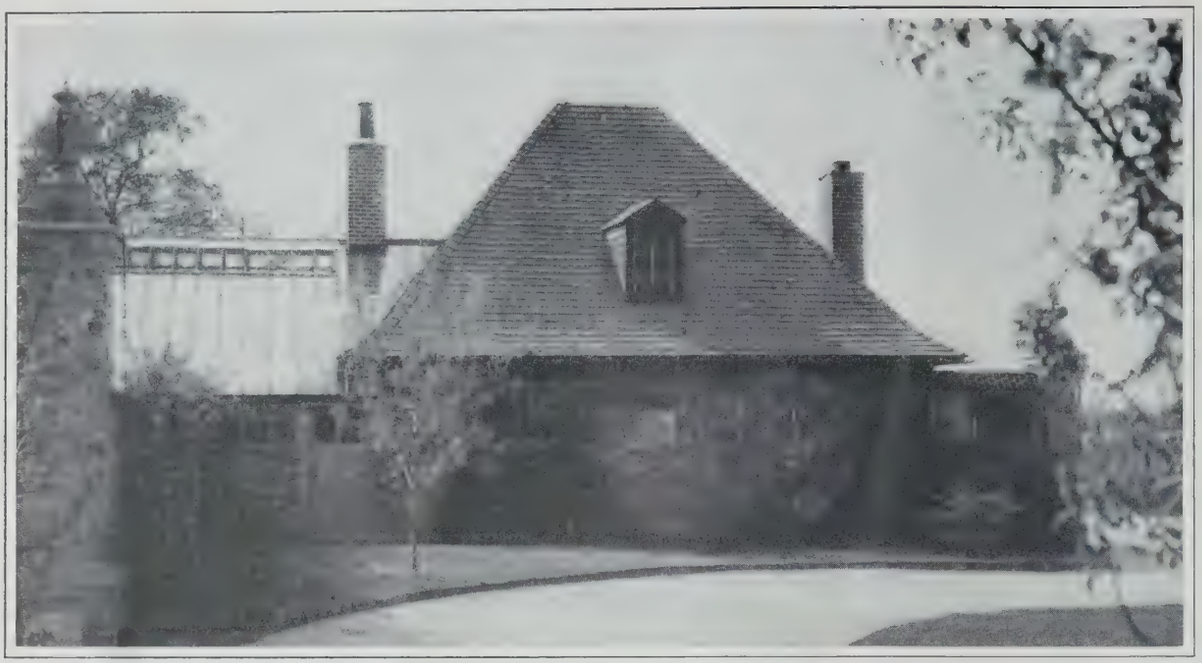
Home of
Mr. John J. Bueb
at
Greenwich, Conn.

HENRY W. ROWE, ARCHITECT





This uniting of dwelling and garage, which is finding favor among present-day owners and architects, has a number of advantages—both practical and esthetic—particularly for the smaller suburban homes. It obviously gives greater opportunity for good line, makes for comfort and economy in heating, and leaves unbroken areas for garden development



AN ATTRACTIVE TREATMENT OF GARAGE AND GREENHOUSE

Nowadays the almost ubiquitous garage and the greenhouse, which to the genuine gardener seems equally indispensable, are as carefully planned and built as the dwelling itself. Mellor, Meigs & Howe, architects

frequent every-day use, and the demand for greater building and heating economy have combined in very recent years to bring the garage directly into the main house in numerous efficient and attractive home designs. There are two ways of doing this: the first is to utilize part of the basement for car storage; the second, to provide a wing of the house for a garage at grade level.

Practically every home basement contains more space than is needed for ordinary basement purposes. Ten feet of one end of it can usually be spared for a garage without undue crowding of the heater room, coal bins, laundry, and storage room. With concrete partition and foundation walls and a fireplace door leading into the rest of the basement, such a room provides an excellent one-car garage at the least possible cost. It can be adequately heated in winter at no appreciable extra expense and the cost of an outside garage ranging from several hundred to one thousand dollars, according to construction, is saved. Glazed garage-type doors at the front or rear end of the room flood the place with light, and two or more basement windows on the side or opposite end usually supplement the illumination. When piped for water supply, and with a concrete floor sloped slightly from all four sides toward a drain in the center the car may be washed indoors in winter.

Such a garage is especially well suited to a location where the grade slopes away from the house abruptly in the front or rear. Otherwise a cut must be excavated for the garage drive to the door with concrete retaining walls or turfed slopes on each side. The appearance of such a depressed driveway is greatly improved by a small pergola construction spanning it and over which climbing Roses or other flowering vines may grow. The space under a sun porch wing of a house is often successfully used for a garage of this type. A good size for the sun porch is about 10 x 20 ft., and this is about right for a one-car garage.

WHILE many persons prefer to have the doors of a basement garage in the rear of the house, there is a growing tendency to locate them frankly in the front, where they afford the greater convenience of a direct approach from the street. And is this not very logical? Certainly it is a policy of frankness and sincerity which are both highly regarded as attributes of good architecture. We commonly consider the front door as the main entrance to the home, and because guests as well as members of the family enter, emerge, and are welcomed there we give it grace, dignity, and a sense of hospitality by appropriate architectural embellishment. The time has come when guests arrive at and leave the home fully as often in their own or their host's motor car as on foot. This fact entitles the motor entrance to share the importance and distinction of the front door. Failure to recognize this fact is the chief reason why many front garage entrances are lacking in attractive appearance. The trouble is that instead of trying frankly to make the most of them architecturally suitable by elaboration, an attempt is made to keep them as inconspicuous as possible, or else merely to use ordinary garage-type doors which are suitable only on the detached outbuilding.

One has but to consider, for example, the possibilities of wood panel or glazed Colonial doors under a broad elliptical fanlight; of heavy plank doors under a round Spanish arch; or of the Italian pergola, to realize how attractive a front garage entrance can be made. In olden days, in many countries abroad, and on some American estates the door or gate of the surrounding wall is really the entrance to the home, and the increasing use of the motor car is tending toward a wider adoption of this idea.

This same problem presents itself when a wing of the house is used for a garage at grade level, and the best way to solve it is frankly, even boldly, as outlined above. We are not yet well accustomed to seeing a garage entrance on the front of the house sharing attention with the front door, but familiarity with the idea and better design will soon make it one of the commonplaces of home building.

The first motor cars were designed to look as much as possible like horseless carriages, and because they were horseless they did not look right. When the first cars appeared with the motor in front of the dash they were considered very strange and ungainly, but it was not until the power plant was thus placed where it belongs that motor car design began to improve and soon evolved the handsome standardized type of car we admire so much to-day. And so it seems likely to be with the garage as part of the house and its entrance placed frankly in front where it really belongs.

THE wing of a house to be used as a garage will, of course, be of the same construction as the house itself and accord with it in detail. Its design and location will vary considerably according to the style and floor plan of the house and the shape and size of the site. It may be a single story in height, like a sun porch, or may have a chamber, sunroom or open piazza above it. An L type of wing at the rear of the main house is easily utilized for this purpose, and easier still to adapt is a wing at one end of a rectangular house with broad street frontage now so popular, corresponding to the common enclosed sun porch or open piazza.

In such a house the living-room usually extends across one end from front to back. Locating the garage wing alongside the living-room makes it possible to develop an attractive, dignified motor entrance to the home. Through it the host may drive with his guests actually into the house and escort them from the garage directly to the hearthstone of his home in the adjoining room. With a floor plan having narrower frontage and greater extension to the rear, the entrance hall with its front door might adjoin the garage, and the living-room be located beyond, with an open or sunporch to balance the garage wing. This scheme would doubtless appeal to many as preferable to that first named.

The practical and picturesque possibilities of the garage and front motor entrance as features of the modern home are many, interesting, and full of promise. In years to come much progress is likely to be made along these lines.

Reflecting the Rainbow in Glass

ELLEN JEFFREY

Glassware of New and Unusual Coloring and Design which Serves the Double Purpose of Beauty and Utility, Lending a Delicate Vivacity to the Color Scheme of the Room

Photographs by Mattie Edwards Hewitt and by courtesy of Metropolitan Museum of Art, Ovington Bros., Rich & Fisher, Carbone & Co., The Fostoria Glass Co.

NO ROOM in the house deserves more serious thought as to its decoration and furnishings than the dining-room. Some of the other rooms in the house may not be used every day, but in the dining-room and about the dining table every day in the year and three times a day, some members of the family gather, and its well-chosen fittings play a most important part in creating a charming home atmosphere.

The present-day artisans and craftsmen have fully realized the need of supplying accessories in new and beautiful design and colorings, and are offering them in exquisite form. In nothing have they displayed greater artistry and skill than in the glassware with which our modern shops are filled. Instead of the clear glass of a few years ago, we now have everything from goblets to finger-bowls in such gay, rich hues and shades that they can be made the medium for carrying out delightful color schemes.

Could anything be lovelier, for instance, than the little breakfast room in tones of buff and tan, with the fruit bowls and plates and glasses of pale green? Or the walnut table, crossed by long scarfs of heavy cream lace with plates of dark blue glass, silver-rimmed? And there is the dining-room with walls of gray, and rose hangings. Against this on the side table are candlesticks and bowl of black glass, just the note needed to give character to the whole room. And there are Venetian centerpieces of fruit and flowers through the glass petals of which the lights play with fairy-like effect. Candy jars there are, too, in deep reds and orange to light up a dark corner. In any number of ways, these gay bits of glassware may be used to give tone and accent to the whole dining-room.

From Venice, Czecho-Slovakia, and Bohemia come glasses and bowls of every hue, with pictures and motifs carefully etched. From the days of earliest Rome, the making of fine glassware has been an art, the Romans preferring its fragile delicacy for their drinking vessels to either gold or silver. Because of this preference, the making of exquisite things in glass has been highly developed in Italy, and to this day Italian hand-made glassware is especially valued.

In America, the making of glass has ever been both an art and an industry from the days of the first factory at Salem. Skill and science, coupled with the joy of the creator in the work he creates, has breathed into American-made glass, a fineness of material and beauty of design that places it in the front rank of all glassware. In accessories for the table are to be found the most delicate and striking examples of their skill.

For the formal dinner, the glass most commonly selected is rock-crystal, engraved and polished to give added brilliancy. This in its rich simplicity, has quite superseded the cut glass of other days and in this ware, almost every kind of dish may be found, its tall-stemmed goblets and small, conical-shaped, footed glasses being particularly attractive. For the luncheon table, the tumblers of crystal seem like bits of frozen dew or vapor.

But color is permissible even for the formal dinner and one of the newest and most pleasing ways is by means of glass service plates. Nothing could be more effective than these plates. Some are of clear crystal, either etched or engraved; others have hammered silver or coin-gold rims. Still others may be of pale green, amethyst, jet black, or sapphire-blue glass with silver rims and a silver motif hammered in the center. For the first course, to place on top of these jewel-plates, are lovely squat, bowl-like glasses to hold oyster, fruit, or crab meat cocktails, or they may be used for grapefruit. There is an inner and an outer glass, the outside one with stem and rim of gold or silver, the inner glass plain and much smaller to permit of ice being packed around it. For the soup, there are plates of etched or engraved crystal glass, new and wonderfully lovely. By pouring warm water over them, or merely by the simple expedient of placing a spoon in them before pouring the hot soup there will be but slight danger of breakage. Can you imagine a lovelier picture than this glass soup plate on a gold or silver encrusted service plate,

UNCOLORED ROCK-CRYSTAL HAS A SPARKLING BRILLIANCY

Good in shape and of clear glass beautifully engraved, this set is especially designed for grape juice and other fruit punch

the rich color showing through the clear glass? Bouillon cups with saucers to match are very attractive. These may be had in colored glass or plain crystal with hammered silver or gold rims and they, too, may easily be kept from breaking. For the salad course, there are twelve and thirteen piece sets, the thirteenth piece being a large platter. These sets come in all colors, but they seem particularly appealing in pale green with silver rims. And there are glass bread-and-butter plates in color or in clear glass, and glass fruit plates in colors so varied that they can be had to match or contrast with any known fruit. Loveliest of all are the silver-rimmed crystal ones, suggesting nothing so much as the dew on a pale green slice of Persian melon!

There is a human appeal about all Venetian glass, each piece of which is hand-made. In the delicate moulding and coloring the very spirit of the artisan is revealed. These lovely vases (left) may be had in blue, green, amber, or amethyst. Of early American glass, 18th Century Stiegel (shown above) still delights the soul of the connoisseur by its deep sapphire-blue

FOR iced drinks, the glasses are legion: colored ones; crystal glasses, etched or engraved; tall ones, short ones, both slender and fat; glasses with handles and glasses without; beakers and goblets with stems; or footed, conical glasses of frostlike crackle glass; tapering glasses—all suited to some particular need and for the dining table or for sunroom or porch. And there are iced coffee and tea sets with tall pitchers silver-capped and handles on both pitchers and glasses, of silver or of green. For lemonade, there are pitchers of crackle glass and glasses that suggest in their very composition the "clink of the ice in the pitcher."

Shaped as gracefully as a soap-bubble and, like a soap-bubble, catching shifting lights, this vase of amber-colored Steuben glass is, nevertheless, sturdy and fashioned for use—big bunches of Larkspur or Snapdragon or other long-stemmed flowers

For ices and sherbets there are low, fat glasses with matching small plates, these coming in every hue of the rainbow or in clear glass, silver-rimmed or with, maybe, just a narrow band of color. Would you like your lemon ice to look most attractive? Then why not serve it in glasses of palest green with silver rims? Or is it a coffee ice? Then glasses of amber and gold would add to its beauty, if addition be needed. And all sherbets seem to taste unusually delicious when served in inch-wide tapering glasses, six inches tall, with rims of gold or silver and with odd little feet.

For grape juice there is the daintily engraved set of rock-crystal without color, the urn-like bowl being a foot high and the glasses shaped to match it. When filled with the purple juice, the design stands out with the clearness of a cameo.

FOR the afternoon tea or luncheon, there are most unique "luncheon lap sets" that come in all colors or in plain glass with colored or silver rims. These sets have glass plates with a grooved circle at one side in which may be placed the sherbet glass, or—wonder of wonders! the glass teacup. With the rest of the plate thus left free for sandwiches or cakes and with no danger of the cup or glass sliding around, these sets are a boon to both guests and hostess. It does not seem possible that hot tea *could* be poured in those delicate glass cups, but it can be and seems to taste far better than when served in an ordinary china cup.

Despite whispers to the contrary, the demand for finger bowls is growing and growing, small, fat little bowls with matching plates and, like every other offering in glassware, these may be had in color or in clearest crystal, with rims of silver or color.

COLOR—color is everywhere in glassware! On the breakfast, luncheon, or dinner table, for afternoon tea by the fireside or in the sunroom. And not only in the dishes but in vases and bowls for flowers is color used. A picture not soon to be forgotten is

To meet the present-day vogue of glassware new patterns and shapes are being evolved. Finger-bowl and plate (left) of gold and white, candy-jar (below) with blue and gold design, and a vase (right) for Sweet-peas, rimmed with silver and black

the delicately moulded vase of black glass with rim of silver in which pink Sweet-peas flame and glow, while equally lovely is the urn-like vase of pale amber holding copper-colored Roses.

Even the dressing table now has fittings of glass in tones to harmonize with the color scheme of the room, most ornamental as well as useful. A powder box and perfume jar combined is offered in clear glass with etched design in blue and gold and to match this are candlesticks of sturdy shape, with candy jars and bowl for flowers.

We need color, for, rightly employed, it has a definitely beneficent effect on each of us and is of far more importance than the average person realizes. These gay, colored glasses may be the means of toning up wearied minds, or their softer-toned kindred may bring rest to jangling nerves. The dishes on the table are more than just receptacles for food and, as part of the charm and harmony of the meal or of the room itself, these bits of color can and do affect the temper of the household and the tone of the whole atmosphere. Selected with care and chosen with reference to the color scheme of the room, colored glassware can aid in making a picture of enchanting loveliness.

Throughout the whole length of household arts and needs the glass craftsmen have wandered, touching with their magic the simplest, most common utensils, turning them into bits of beauty and loveliness, a delight to own and to use. To the home-maker, seeking for beauty in her home, the profusion of tones and designs comes as happy solution of some of her problems, allowing her to give to her home the many colorful, personal touches without which no home has charm or appeal. Serving the double purpose of beauty and utility, modern glassware can and does play an important part in home-decoration.

The story of glassware, its origins, and some account of the men who have furthered its present perfection will follow in an early issue

I WILL BUILD A LITTLE HOUSE

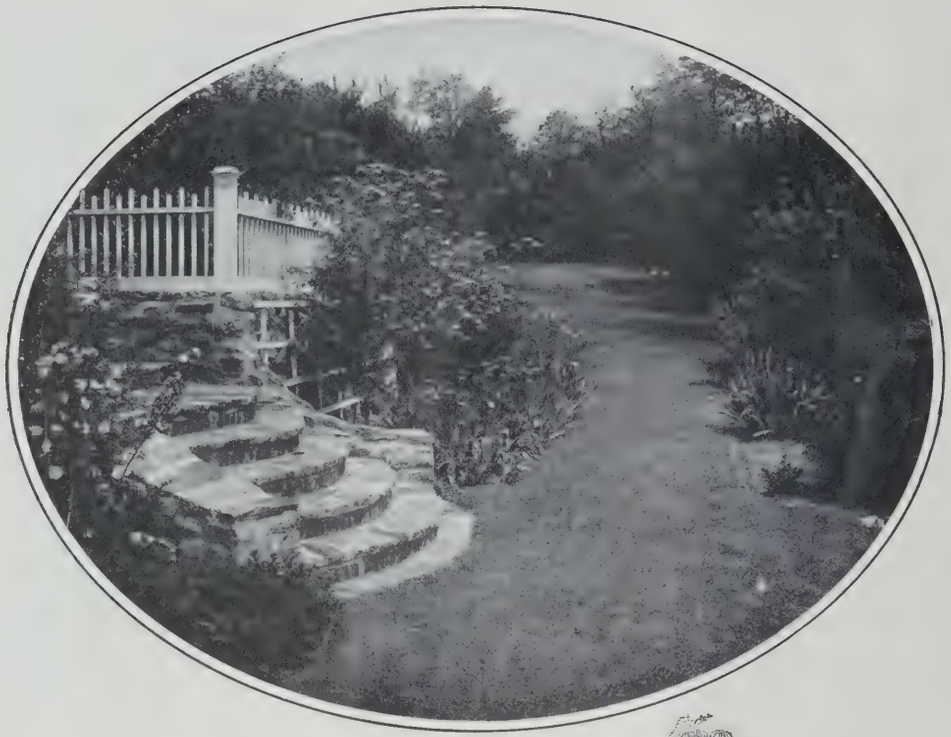
Annie Crim Leavenworth

I WILL build a little house
Beneath the apple trees
Where bees are busy all the spring
With nectared mysteries.

I will fill a shining pool
With lilies in the sun,
Where I may watch them smile at me
When morning's tasks are done.

I will heap a pile of logs
That they may flame and glow
To cheer my heart on snapping nights
When winter stars burn low.

And I will live there more content
Than any king can be,
For I will build a little home
To house my dreams and me.

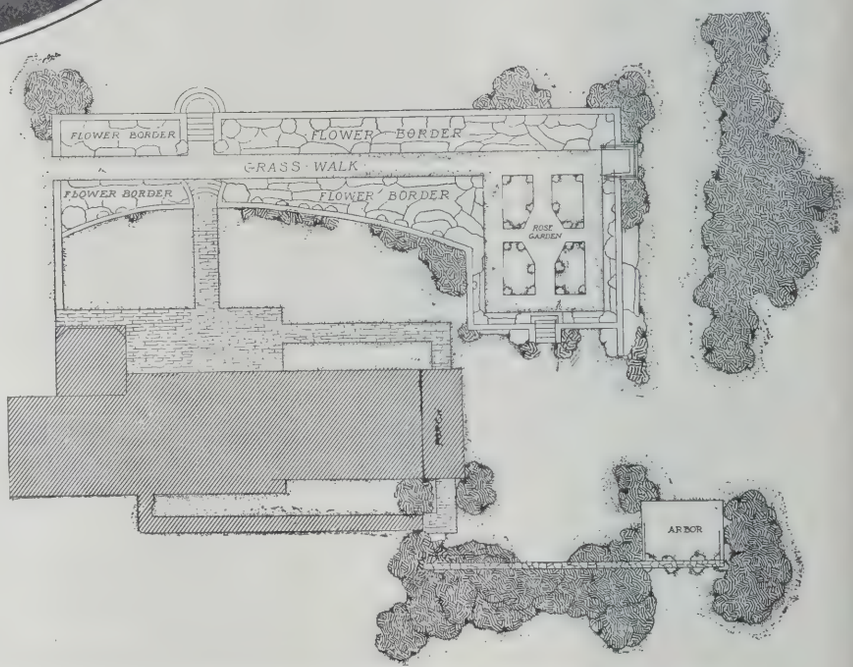


The Spring Garden

at the Syosset, L. I., Home of Mrs. Monroe Douglas Robinson

Ruth Dean, Landscape Architect
James W. O'Connor, Architect

Photographs by Amemiya



The flower borders (see accompanying plan) are very interesting in mass, and have been arranged for sustained all-season bloom; in the foreground chiefly Tulips, Peonies and Irises, backed by Larkspur, Madonna and Henry Lilies, Thalictrum, Chrysanthemums, Anchusa, Sweet William, Phlox, Canterbury-bells, Salvia, Hollyhocks, Aconitum, Cimicifuga, Foxgloves, Helenium, Veronica, Echinops, Coreopsis, Columbine, Boltonia. Behind these is a frame of flowering shrubs and some others: Pyrus, Crataegus, Weigela, Spiraea, Brier and Moss Roses, Lilacs, Dogwood, Box, Viburnum, etc.

In the Rose garden, with Standard Roses at accent points and a carpet of Hyacinths followed by Verbenas, are Caroline Testout, Nerissa, Maman Cochet, Lady Hillingdon, Los Angeles, Mrs. A. R. Waddell, Mrs. Ambrose Ricardo

Here the lawn sweeps suavely between bright bays of color with a soothing, stream-like sense of motion which is, oddly enough, both restful and enlivening

The up-and-down-stairs garden is infinitely interesting with its air of spaciousness above and its beckoning intimacy below (see plan on opposite page, also accompanying photographs)

In this 25x60 ft. Kansas garden of Mr. P. C. Baltz, the Gladiolus is indeed happily used for its picture quality. *(See spring view of same garden on page 59)*

USING GLADIOLUS SANELY IN THE GARDEN

WILLIAM PURPLE

A New Conception of the Decorative Possibilities of the Flower That Calls for Standards of Merit Quite Different from the Show Room or Cut Flower

WE ARE all familiar with the use of Iris, Peonies, and many other perennial plants as material for mass planting to produce stated color effects but up to the present time the Gladiolus has been used very little for this purpose because certain characteristics most essential from the garden viewpoint have been overlooked by the producers of new varieties in their efforts to improve the show room or exhibition types. Obviously many features of the modern exhibition Gladiolus unfit it for landscape use.

ABILITY TO STAND ERECT

MANIFESTLY the first essential for landscape and garden use is ability to stand up under all but hurricane conditions without artificial support. This eliminates nearly all the tall growing varieties so popular in the show room as well as many of shorter growth. Some varieties, good enough as to bloom, perhaps have poor root systems which do not anchor them firmly even though planted 4 to 5 inches deep. Others have weak stems that break over sharply only one or two inches above ground, as we have all observed in the variety CRACKERJACK. Still others have bloom heads too heavy for the stem and droop over at an angle of 30 to 45 degrees with the ground, especially if considerable moisture accumulates on the flowers.

It is apparent, therefore, that in general the tall as well as the most massive flowered varieties will not do for the purpose in view. However, there are some notable exceptions to the rule and there are many beautiful smaller flowered ones of shorter growth that will stand perfectly erect under the most abnormal conditions of wind and weather.

EDITORS' NOTE: *The author of this article is closely identified with the modern Gladiolus and has consistently fought for the official recognition of the landscape and garden scale of points for the Gladiolus. He has rendered yeoman's service to the fanciers of the flower through his work on the Classification Committee of the American Gladiolus Society, and in the compilation of the score cards to be used in judging the respective merits of the varieties according to standards of "Exhibition," "Commercial," "Landscape and Garden," and "Prims." This report is now available and may be had through the Society. In the sphere of his chosen activities Mr. Purple is familiarly known, and signs himself, as "Gladiolus Bill."*

THE COLOR REQUIREMENT

THE color may be almost any shade depending on the taste of the individual or the location selected. In general the reds, or warm colors, should be used in the more distant plantings while whites, pinks, and blues may be used near by.

The principal requirement is that the color be uniform under varying weather conditions. For instance, the variety MRS. WATT becomes very much discolored and bedraggled looking in wet weather, and there are many others which have the same failing. Again we see some which are a most entrancing shade in cool or partly cloudy weather but can barely be recognized after a day of full sunshine in August. Nothing is more discouraging to the gardener than to see a beautiful variety on a piping hot day with the bud stalks hanging limp, open flowers drooping and petals even

burned. And it need not be so for there are numerous varieties in each color section which seldom evidence these defects.

LONG BLOOMING PERIOD

THERE is a vast difference in the period of time that varieties will remain presentable. For instance, the old Brenchlyensis is literally a "flash in the pan," blooming from the first flower to the tip in four to six days on each spike and an entire planting lasts not over two weeks. With such varieties the only remedy is to make successive plantings or plant mixed sizes of bulbs, but most gardeners prefer to make only one planting and be done with it. The breeder has discovered that the first characteristic necessary to produce a long blooming period is the trait of opening only a few blooms at a time and continuing to do so for as much as two weeks. The second essential is the production of laterals which is just what was not wanted in the show variety. Just as the central spike is finishing its blooming period the lateral will begin to flower and this is perhaps followed later by another lateral. Still another method of increased flower production is through three spikes being produced from one bulb and flowering in succession or rather lapping over as in the variety KOKOMO. By selecting varieties having these characteristics, the length of blooming period may be extended to six weeks or even two months.

EFFECTIVENESS IN MASS

FOR proper effect never use a mixture but place each variety in a suitable environment. In some cases bold open beds are desirable while often a background of shrubs provides the setting. It is possible to plant in long narrow borders along walks or driveways much the same as Iris are frequently used, and if you get the varieties best adapted the effect is better than with Iris and the blooming season much longer.

The practice usually observed in the planting of shrubbery and trees is "fine form and fine foliage near the house" with larger and heavier plants and foliage in the distance. Follow this same method with your Gladiolus, using larger flowered ones, mostly reds, in the distance with small-flowered delicate shades close up. More flowers but smaller will produce the mass effect you are striving for. Do not overlook the fact that good vigorous broad healthy foliage is of prime importance. You will want your planting to be pleasing before the flowers come and after they are gone. Avoid varieties with short foliage as well as those where the foliage turns yellow. Twice a week remove all flower spikes which have finished their season of bloom.

SOME OF THE BEST TO USE

MANY times the first consideration is the question of expense and the varieties given include a good range of colors at moderate cost. For a mass planting against a distant border of green shrubs KOKOMO with its deep reddish purple makes a wonderful

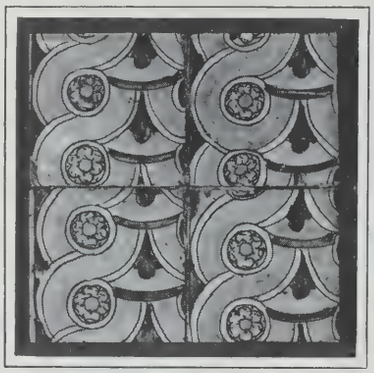
showing. It has an extra long blooming period, always erect and true to form, regardless of the weather. For the same conditions CARMINE KID maintains its showing of deep carmine flowers. If the color scheme calls for orange salmon then probably FRECKLES or ALICE TIPLADY would be most suitable. Bordering the walk CREAM AIRY FAIRY or FLORESCENCE would supply the soft creamy effect with ALBION as first choice for a salmon pink. For the open bed a most harmonious effect is produced by using the deep violet BARON HULOT in the center with a border of DEWDROP, a soft creamy yellow. A mass of white, supplied by LUCETTE will brighten up any corner and intensify the beauty of a dark foliage background. A blank space in the back of the hardy border can be eliminated by using either HYDRA, white with lavender centers, or PIPPIN, a soft eosine pink. The last two are both tall vigorous growers but stand erect better than other tall ones. Many others are suitable for the purpose but in some cases are yet too high in price for large mass plantings and will remain so until stocks become more plentiful.

In many instances the smaller sizes of bulbs will produce better results than the large ones which are known commercially as "first size." Growers will be pleased to quote lower prices on the smaller sizes in lots of one hundred or more, which may be an important factor. These small bulbs, however, must be good vigorous young stock and not the old worn out diminutive bulbs frequently offered in bargain sales. It is well to procure them from a grower who merits your complete confidence. Also he must be one who has studied the Gladiolus from the garden and thus qualified to recommend the right things for your particular case.

Opportunity awaits the Gladiolus in this new field.

WHAT MAKES A GOOD GARDEN GLADIOLUS?

The American Gladiolus Society recognizes three principal uses: Exhibition, Commercial, and Landscape. For the last, production of flower over a long season is important and ability of the stem to support the bloom scores 15 per cent; an equal weight for foliage; length of blooming period 10; and keeping quality 12. Points are also given for the number of spikes per bulb (above left) and the production of laterals (see above)



15th Century tile from Asia Minor (topmost illustration) showing characteristically laced pattern; Rouen tile (second above), 17th Century French with simple circular repeat; and a finely balanced Italian design (just above) of the 15th Century

TILES THAT INTRODUCE COLOR

ESTELLE H. RIES

Bringing a Durable Gaiety Into Everyday Surroundings—Pleasant Tones and Glazes for Sunroom, Hallway, Kitchen—Combining Color and Cleanliness in the Modern Home

Photographs by John Wallace Gillies, Elias Morris & Sons Co., and by courtesy of Metropolitan Museum of Art, American Encaustic Tiling Co., Associated Tile Manufacturers

TILES, in this country at least, have been rather too much tied up with the idea of sanitation—shining immaculate expanses, hospital wards, hotel kitchens, bathrooms—and this popular conception of their purely utilitarian aspect has considerably handicapped their possible friendlier uses. We forget, or perhaps have never known, that they need not be so virtuously white, so repellently chilly, so obviously cleanly. Other lands and peoples have loved their ingratiating gaiety and scattered it through their homes, in patio, dining-room, hallway, whence it has flowed out into the terrace and wandered down the garden, taking shape in bright flower-jars and on the walls of teahouses. Such a durable gaiety too, fadeless, and largely ignoring time and weather.

Another thing that may have militated against a wider use of tiles in the ordinary home is the current opinion that they are inevitably expensive, a sort of de luxe, millionaire proposition. Home builders in general do not realize, for instance, that a very attractive floor of "random" tile—a tile of pleasant, varying warm brown or more technically "Tuscan red" and irregular shape—can be had from one to two dollars a square foot, including, of course, both material and laying. Realizing this, then, and the fact that many fine tiles are being made to-day by American manufacturers, there seems no reason why the home owner should not take advantage of such opportunity to introduce color, particularly in the sunporch, dining-room, hallway, and kitchen where not only its color but its long-lauded cleanliness both tell in favor of the tile.

UNIQUE in the wide scope it offers for artistic expression, there is nothing ready-made in the effect of tile, for tiles are available in such variety that they may be grouped and assembled to fit any environment, and to be different from those found in other settings. Materials that come by the piece or the yard for use as floor or wall coverings are standardized in certain patterns, but tiles, which come as individual units, may be laid in an endless number of variations. Colors and textures may be selected in sizes suitable to the scale of the room or the house or the garden wall, as the case may be, and in designs in keeping with its function—glazed, unglazed, inlaid, embossed, bright or dull, square, oblong, hexagonal, triangular or circular, they provide an inexhaustible number of combinations and permutations.

This immediately makes tile a very personal mode of decoration. Marble, with all its beauty and costliness, is always a natural phenomenon and can never be personal. Hence its aloof formality. But tile really expresses human thought and is interesting for the further reason that it is a structural decoration. The walls and ceilings that are painted and decorated in the usual way have only a surface treatment, but in tile the artist expresses himself in tones which do not fade.

Tiles may be of bright, dull, or matt finish. The bright have a surface of high gloss; the matt are entirely devoid of gloss, and the dull finish lies intermediate between these. Generally speaking, the bright finishes give the effect of coolness, while a matt finish gives the effect of

Throughout the Middle Ages most Oriental countries and the lands of the Mediterranean region developed the use of tile magnificently and the popularity of this cool and brilliant medium is readily understandable. · The tiles of both Persia and Moorish Spain are particularly beautiful in pattern and color; 14th Century Persian shown at right, and a wall tile from Seville, 16th Century, above

warmth. This is, of course, modified by the color, a warm color on a glossy finish, or a cool color on a matt finish having similar results. Since the dull finishes are a more recent development than the glossy, the tradition has grown that tiles are only pleasing where cool surroundings are desired. This is largely true if glossy tile is referred to, but with the constantly increasing use of matt and dull finishes, warm effects are entirely possible.

In laying or setting tiles it is usually not desirable to match the color of the joint with that of the tile, for much of the charm in tile work lies in the play of light and shade over the individual surfaces. Black or gilt joints are sometimes effective by way of contrast, but there is always the question of suitability to be considered.

WHERE TILES LEND A GAY NOTE

Contrast is a strong element in all decorative effect and the nice restraint of wall and mantel treatment offsets the vivacity of these amusing tiles in the children's playroom at the Hewlett (L. I.) home of Mr. Roderic Barbour Barnes, Architect

THE hygienic quality of white glazed tile and its non-absorption of odors has made it extremely popular in bathrooms and kitchens. It does not seem to be generally appreciated, however, that tile of any color is just as ordorless, as permanent, and as easily cleaned as is white. An opportunity for decorative unity is afforded by selecting a color and finish of tile for a bathroom that will be harmonious with the bedroom which it adjoins, or that will have more interest than a cold white, which people are apt to use as a matter of course rather than from actual preference. The use of simple tile in kitchens commends itself not only on the score of being odorless and easily cleaned, but for the further reasons that it resists fire, gives an impression of spaciousness and coolness, and lasts indefinitely without requiring repairs and "doing over."

The singular appropriateness of tile in bathrooms and kitchens has caused an indifference to its use for the more formal rooms of the house. It has been thought impossible that a material could be suitable in such unlike surroundings. This is, of course, true if there were only the customary shiny white bathroom variety which would be indeed anaemic as a setting for furniture! Practical as well as decorative reasons combine to favor the use of tile in the entrance and reception hall where constant passage necessitates a finishing material that is permanent, that will not scratch or stain or wear out. Such dust or stain as may come to it will remain entirely on the surface and can be readily removed. Partial use of tile may also be made, as for a low wainscot or dado, or a frieze. Naturally, one would not use a wainscot or dado of tile unless the floor were of the same material. The original patterns to which tile lends itself add a decorative note to the hall which is especially desirable in such a sparingly furnished quarter. It is colorful, cheerful, and interesting, and its colors may be chosen to anticipate the dominant note in the neighboring rooms. Even a pictorial tile panel, used and framed as a picture has a large measure of interest, and this is enhanced if the picture is used structurally, as over a doorway or in a wall panel. Tile may also be employed to conceal heating registers, the pierced arabesques of the design admitting the full measure of warmth.

While tile may be used in various ways about a living room, in quiet colors and in unglazed textures for flooring or walls, its more popular use here is in the fireplace. Since tiles are themselves produced by fire, they seem to have a special suitability for hearthstone service. The depth of color and the soft glazes afford a richness that dignifies this important feature of the room. They may either be used as a point of departure for the decorative scheme, or may be planned to effect harmony between the fireplace and furnishings. Pictorial tiles suitable for nursery fireplaces are available in a number of designs and add a good deal to the interest of children's rooms.

The cleanliness of tile adapts it for use in the dining-room. The range of size and color makes it possible to supply a background that will be right in scale and pattern to complement the furnishings, that will be bold and vigorous, or quietly neutral as conditions require. Rugs may be used over floor tile wherever desired. In smoky communities where rough cast walls and even smooth wallpaper becomes quickly soiled, tile has more than a structural and artistic value. Panels, arches, and ceilings may be tiled as satisfactorily as a wainscot or frieze with its richly toned mosaic. Ordinarily, however, one would not want an excessive amount of tile, since its especial effectiveness lies in employing it as a decorative accent, and accent being by its very nature a climax, too much of it destroys the sense of rest which every properly planned room should convey. Thus if tile is

Now that tiles have passed beyond the purely practical stage and are available in many hues they offer the pleasantest medium imaginable for kitchens combining as they do cleanliness and color

to be used throughout several rooms, unobrusive colors and patterns are called for, so that a quiet background is had rather than an aggressive ornament. Tile is so decorative that one is sometimes tempted to exploit this virtue at the wrong time.

The gay, colorful effect that sunparlors, breakfast rooms, and the like demand, are easily provided by tile. Large scale blocks, strong contrasts in color and size are used here successfully.

AT THE very dawn of civilization, glazed tile had its decorative importance, being one of the first among man's manufactures. The ancient Assyrians, who used brick extensively, made tile of brilliant color to embellish their buildings. It was employed elaborately to depict heroes, monsters, and the current legends. In the early days of Persia, tile decorated the walls of mosques and public buildings. Birds, animals, and arabesques, figures of people and foliage were among the motives. The designs were generally received in a lustered ground relieved by scrolls, curls, and dots etched in the luster and showing beneath the ivory white enamel with which the early wares were coated. The conquering Romans used tile lavishly both indoors and for exterior color.

Throughout the Middle Ages, most Oriental countries developed the use of tile magnificently. Persia, Constantinople, Damascus, Cairo, and Moorish Spain are especially renowned for the beauty of their efforts. Some tiles remain which were evidently parts of sets forming larger and more elaborate patterns; also others where each individual tile is a complete design in itself. On certain mosque towers of northern Africa, faience tiles follow a checkered pattern, and in a brilliantly colored grouping, alternate tiles are identical, one with the other, while the others vary in the fullest measure. Many of these uses and designs have suggestion for us today. It was through the Arabs and Moors in the 8th and 12th centuries that such use of tile was introduced into Europe.

The popularity of tile in the Mediterranean countries was logical. The climate was hot, interiors were shaded and dark, furnishings were few. Tile offered a surface that was cool, that reflected light, that was easily cleaned, and had a decorative quality which strongly appealed to those color-loving peoples.

These very virtues made its progress slow to the north where warmer textures were preferred, and where the more extended use of window glass later made the reflecting surface of tile unnecessary. However, even in those more rugged climes tile played a part in the home life of the people of Germany and Switzerland who clustered for comfort around thin, tall tiled stoves, of which a fine example has been set up and may be seen at the Metropolitan Museum of Art. It bears Biblical history in each of many panels, adorned by borders and other designs, and setting forth the story in script as well as picture.

In California and the South tiles are part of the direct architectural heritage from Spain and other Mediterranean lands and have long been used in our American adaptations of the Spanish and Italian types of dwelling. In the average home, however, tilework has been on the whole rather eschewed, unnecessarily so it seems, when we stop to think of its many decorative possibilities

Between the 12th and 16th centuries, a special lustered tile was extensively used for dadoes, friezes, and other wall surfaces. These were often made in large slabs, modeled in bold relief with sentences from sacred books. Often a deep blue upon a cream enamel was the foundation, and in the last firing, tiny ornaments in copper luster were added to increase the richness. The English were rather apathetic to most phases of the ceramic art, and it was well into the 14th century before anything worthy of notice was evolved by them. Then, however, beautifully designed encaustic floor tiles were made by monastic orders, their art probably brought from Europe. Many beautiful pavements of these tiles may be seen to-day in Westminster Abbey, Ely Cathedral, and other ecclesiastical structures. After the downfall of the monasteries under Henry VIII, however, tiles were no longer made in England, but were imported during the next two centuries. Many of the tiles of mediæval days were emblematic and decorated with royal arms, religious symbols, and the like. I have seen them often, in the Azores, in Sicily, and elsewhere.

Nor can we overlook the influence of the fine Spanish and Dutch tiles in our present work. The earliest form of stamped Spanish tile decorations was suggestive of mosaic, pieces of enamelled tile of various colors being arranged in geometrical patterns combined with glass or stone. In the 14th and 15th centuries this process was supplanted by one in which the several units of tile were divided rather by means of narrow bands of the same material. The pattern was ordinarily large in scale, requiring many separate pieces to make up one unit of the design. Those who have visited the Alhambra will recall that its lavish tile work is largely of this character. Spanish tiles with intaglio patterns filled in with colored glazes were extensively produced in the 16th century. These are known as Cuena tiles, and while not suitable for floors are very decorative when used for walls.

Dutch tile, of enameled earthenware, was usually painted in blue. The use of tile in Holland was principally for wainscoting, as the Dutch builders found it less expensive than wood, and very decorative. Scriptural subjects were most in evidence, but architectural, landscape, and domestic scenes were also frequent. The architectural tiles include a water gate and towers, a bridge, a walled town, and a group of buildings. There are landscapes in which houses and rivers and windmills are seen, as well as others where shepherds tend their flocks and men fish.

Thus tradition supports the use of tile and utility confirms it. Manufacture of tile

by mechanical means dates from 1830 in Europe with the granting of a patent to a Samuel Wright, potter, of Shelton, England, for this purpose. And in this connection Mr. Leon V. Solon's point of view is particularly interesting as running rather counter to current notions among artist folk. "In past ages," says Mr. Solon (the *Architectural Record*, Nov., 1922), "we find that technical proficiency is in most cases a natural result of accumulated artistic experience; in fact, the necessity for improving the media for artistic expression often compelled the perfecting of technical methods. To-day we find great technical achievement awaiting utilization in artistic practice. The fallacy so loudly proclaimed by William Morris and his proselytes, that primitive methods stimulate artistry in craftsmanship, has died for lack of root and leaf; and though the many masterpieces of the potter's art were in most cases the outcome of rule of thumb methods, or shop tradition in production, there is no more reason why the modern potter should suffer artistic limitation through the scientific control of uncertain factors in material or process, than that the painter to-day should be considered handicapped because he buys his colors ready-made in tubes, instead of making them himself like Cimabue or Giotto."

The tile floor may be boldly patterned to further some particular color scheme or quietly neutral as in this breakfast room at the home of Mrs. Robert Appleton, East Hampton, L. I.; Frank Eaton Newman, Architect

An opinion that has its roots in common sense since the wheels of time are not reversible and creative workers of to-day must bend to-day's mediums to their uses and imbue mechanics with a soul. It is, too, not mere theorizing but the outcrop of long experience and a thorough knowledge, for Mr. Solon has capped his distinguished achievement in portraiture and mural painting by achieving connoisseurship in the art of ceramics, too.

Are We Making New Climate?

OF NECESSITY the gardener gives much thought to weather and climate, and often someone will sigh reflectively and pass the remark that the "climate is changing." That climate has changed in the history of the earth is most evident when we think of the vegetation of aeons long past, for we find remnants of tropical vegetation underlying the temperate region of to-day, etc., etc. The colloquial remark, of course, has reference to "weather" rather than "climate" for they are different things. Climate is not weather. It yet remains to be proved that even weather is changing or has changed within the unreasonable period of any individual's observation—the piled up records point to the opposite conclusion indeed, and as to climate Dr. W. J. Humphreys, of the U. S. Weather Bureau, pointed out at the recent meeting of the American Association for the Advancement of Science that the earth itself is responsible for its own climate, that the sun has nothing to do with determining it and no matter how constant the output of solar energy certain alterations of topography and other terrestrial conditions determine climatic changes. It is further believed that during the warmer periods of prehistoric times the land areas were relatively restricted and of small elevation with the oceanic circulation free and open to high latitudes.

In a modified degree we may be said to be producing minor climatic changes so far as the gardener is concerned by the expansion of city areas and their accompanying pollutions of the air by smoke from furnaces, etc. Thus the Missouri Botanic Garden accounts for the changed "hardiness" of plants near the city fringe, and the selection of smoke-resistant types and varieties that is being carried on at the garden will be of great practical value to the average home-builder. The report on Roses, given elsewhere in this issue (pages 24, 25) may perhaps offer partial explanation for some strange experiences of some garden amateurs, who are often worried because certain "hardy" plants are not, in actual experience, hardy with them.—L. B.

Which? FLOWERS or VEGETABLES *Why?*

By *ALBERT LOWENFELS*

On the Little Lot

The City Dweller Moves to the Country Thinking Largely of Corn, Potatoes, and Similarly Substantial Crops Which He Plans to Grow

Beauty of Roses, Peonies, and Daffodils Gets a Permanent Grip and He Finds the Small Suburban Garden Is Not a Farm After All

"WE'RE moving to the country," is what so many city folks are saying these days. And most of their gardening thoughts are about the many vegetables they are about to have. Now it's remarkable how nearly every one passes through the same phases. The first year we have lots of vegetables and a few flowers (mostly annuals). The second year fewer vegetables and more flowers including some perennials. And from the third year on vegetables occupy an inconspicuous place in our garden plans and we "spare time" gardeners think a good deal more about the names of Peonies, Gladiolus, Roses, etc. In other words experience teaches us that we get our greatest gardening pleasure from flowers—annuals, perennials, and shrubs. We soon discard certain vegetables as unsuitable or impractical and perhaps the suggestions here given will save some new adventurer that year or two of experimenting.

At the start let us adopt and always keep in mind a few guiding principles and aim to have those vegetables that (1) taste better when grown at home and can be eaten fresh; (2) that need only a small space and require little trouble or care; or (3) kinds that bear over a long season.

Take Lettuce, for example. To me there are just two kinds of Lettuce –store Lettuce, crisp, tender, real heads, and garden lettuce. A number of readers may here raise their voices in protest, saying "I raise wonderful Lettuce" but most gardeners find that it's nearly impossible to make Lettuce head—that the bought Lettuce is far better, and that here is one of the vegetables that they can safely leave out. For Lettuce requires an unchecked growth, plenty of water, a good deal of the right kind of fertilizer, lots of room, and cool weather. If, however, you feel like trying Lettuce, here's an idea that may help you. Sow early and transplant some of the young seedlings between the Dahlias (every garden has some Dahlias these days). The Lettuce can be there from May on, and will be all through by August when the Dahlias begin their real growth. You can have two or three Lettuce plants between each two Dahlias; it won't hurt the Dahlias and the partial shade from them in early summer will benefit the Lettuce. There is one kind of Lettuce that meets our requirements—Romaine or Cos. Growing up straight you get a fair sized crop from a small space, and planting fairly close helps blanch the leaves. It has an individual flavor and as it's slow to go to seed it gives a prolonged crop during the hot summer months.

Radishes are the unfailing sign of a real novice. They are his best bet, a sure friend, for it's practically impossible to keep a radish from radishing. It's so nice to take your old friends (who still live in the city) out to the garden when they visit you and let them help themselves to all they want. If there's one thing city folks love, it's to pick their vegetables and eat them then and there, and the more Radishes they eat the less indigestion in your own family! The first step in a gardener's improvement is when he drops Radishes from his seed order.

Corn complies with one of our requirements—it certainly does taste better when eaten shortly after picking; so if you have plenty of space by all means grow Corn. But if yours is just the regular suburban garden, Corn should be one of your first discards. You can only get a few meals from a ten foot row, for each stalk (which bears only an ear or two) takes a good deal of room; and the bearing season is very short. That same space can be more profitably used for other things.

The first year gardener often has a Potato patch. In a way there is lots of fun growing Potatoes. They arouse your gambling instincts. For Potatoes are one of the few crops that you can't watch grow and although the tops may be as luxurious as weeds you never know what the results are to be till you start digging. Under certain conditions Potatoes will frequently have a wonderful top growth and discouragingly poor tubers. After a hard summer's work you may get a thrill when you finally start digging and find Potatoes nestling in the soil for you. But even so Potatoes are a space using crop; they require more work than many other plants (planting, cultivating, hilling, spraying, etc., etc.,) and do not give requisite returns nor taste any better than those you can buy.

Peas are a capricious crop: many gardeners find them hard to grow. And even when they aren't sort of blighted, and the hot weather doesn't overtake them just as they start bearing, I've always found the crop surprisingly small for the energy expended and the room used.

Cauliflower often won't head and needs a lot of space. Cabbage will not thrive in a small space, is subject to diseases and insects, and finally just about the time you get your few Cabbage heads the stores have delicious ones at surprisingly low prices.

Most of the gourd family (Melons, Squash, Cucumbers, etc.) are space users and fastidious growers. Of this family the Cucumbers seem about the easiest to grow. But there are better things than "cukes" for your garden. And by the way, why grow Turnips, or Parsnips?

BUT what should I grow?" you're saying. Plenty of things, considering that most of your garden is to be flowers. And at pretty near the top of the list stands Asparagus, the queen of vegetables for the suburbanite. Here is one of the easiest vegetables to grow, and once planted you can reasonably expect it to present you with a sure crop every spring for years to come. Asparagus is always high in price—a delicacy. What's more, no matter how much you pay in the store, you'll never be able to buy Asparagus that can compare in flavor and texture with the stalks that are cooked right after they're picked from your own garden. The U. S. Department of Agriculture says, "for the very highest quality Asparagus should be cooked within a few hours after being cut."

It's true that you cannot cut Asparagus till after the plants have been grown for two summers, but after that the roots send up fine stalks each year for 10, 15, or 20 years or more! need no replanting, and are practically free from disease. The beautiful lacelike foliage is attractive in the garden and useful as an addition to cut flowers in the house. It's the one vegetable that will not be cheap just at the time you get your crop. A hundred roots, ample for an average family, can be planted in a space fifteen by twenty feet, having five rows three feet apart and the plants a foot or so apart in the row.

Then there are String Beans. I say "string" but I mean the stringless kinds for *you can grow them without strings.* The reason is that you can pick them while they're young and tender, whereas the market gardener, aiming more for quantity than for quality, tends to let them grow large, and it's the old pods that develop the strings. Bush String Beans are easy and quick to grow, take little room, bear good crops over a long season.

This Bean land can be used again the same season for some quick growing crop. There is one Bean—a Pole Bean—that we may consider the finest of all, Kentucky Wonder. Try it if you want something delicious. They look large and coarse, but they taste like butter. Pole Beans have one advantage over the bush types. They bear from midsummer till frost from one planting. Half a dozen poles will give a nice supply. One other thing, beans put up at home seem to retain the same sweet, tender characteristics that they had when they were fresh from the garden. They're entirely different from any commercially canned beans, and much better. If you have any odd spaces in your garden fill them up with Beans.

A ten-foot row each of Swiss Chard and New Zealand Spinach will give you enough greens for the whole summer. They say that the reason the stores do not keep Swiss Chard is because it's too delicate to stand shipping and handling. So this certainly is one vegetable that you can grow but cannot buy. Either alone or mixed with the New Zealand Spinach it makes a fine green. The ribs of the Chard are certainly tasty when served like Asparagus with Hollandaise or butter sauce. These are "cut and come again" vegetables, the more you cut them, the more they grow, and they furnish a good supply of food from a small space, with little trouble, from early summer till frost. In fact, with slight protection, Swiss Chard will bear way on until the real cold winter months.

One gets a great deal of comfort in being able to go out in the garden and pick a vegetable in a hurry. Carrots and Beets will help out. They conform to most of our requirements. The rows can be planted close together and they will cause you little trouble. Beet tops can be mixed with Swiss Chard and New Zealand Spinach to advantage. And Carrots come in handy to use with Peas, or to help that soup along.

By the way, if you still want Radishes here's a good way to have them. Mix some Radish seed with the Carrot seeds. Carrots germinate slowly with fine hair-like foliage; the quick growing Radishes mark the row and will be out of the way by the time the Carrots start their real growth.

Rhubarb is a perennial, once planted you have it for years. No one wants a steady diet of Rhubarb, but four or six plants will give a nice bunch for stewing now and then besides all you want for pies.

We could do without Parsley, but considering that a space two feet square or a row five feet long will give an ample supply all summer (and most of the winter too, if you protect it), we can find room for it somewhere. Mint is in the same class but has two further good qualities: it grows in the shade and, being a perennial, will be there for you each year. It's often hard to buy Mint for the roast lamb, and a dash of Mint is a welcome addition to iced drinks.

Onions are hard to grow from seed. But the "sets" are inexpensive, grow quickly and can be used in the green stage or allowed to grow on for the Onion crop. In either case they'll be out of the way by midsummer and you can use the land again for something else.

Tomatoes every one should have, only not too many. You'll find that half a dozen, or say, ten Tomato plants will be ample for the average family. I grew my own from seed the first year. I just couldn't bring myself to throw away the extra plants so I cultivated and staked, tied and watered about fifty Tomato plants all that summer. Of course our family of four couldn't begin to eat all the resulting Tomatoes so while a great many were given away most of them went into chili sauce. And if you ever want to spoil your taste for a condiment just use it daily for a while! The winter wasn't far gone before we started giving chili sauce away, also.

If you are going to give anything away let it be flowers: folks seem to appreciate them best and their memory lingers longest. And growing a limited list should enable you to have more of the many varieties of flowers that you'll surely want, and perhaps also give you room for some of the delicious fruits that are yours for the growing.

THE AUTHOR'S GARDEN IN NEW ROCHELLE, N. Y.

Containing about twenty-five varieties of shrubs, seven fruit trees, dozens of perennials and annuals, seventy Dahlias, several thousand Gladiolus, an Asparagus bed, and a few other vegetables. Grapes over the chicken run in the rear. Large-flowering Clematis and Climbing Roses on the arbor

Motorizing the

LEONARD BARRON

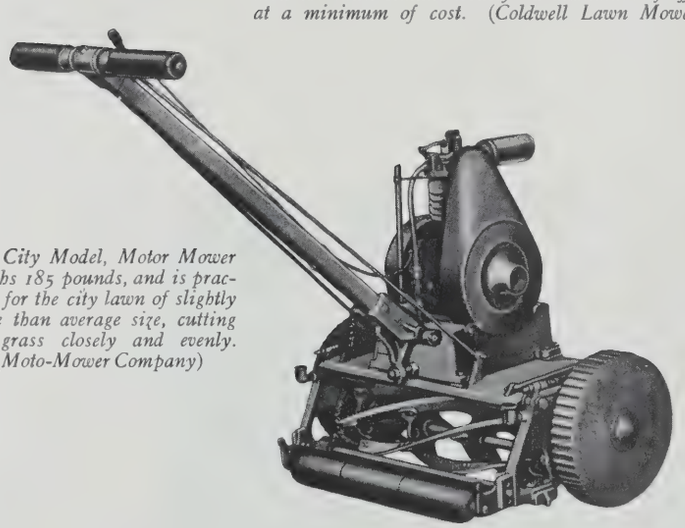
This Model "L" lawn mower works equally well on a 35 per cent. grade such as this, or in cutting and rolling narrow borders and spots thickly interspersed with trees and shrubbery. The full-width drive rollers both roll and mow the lawn simultaneously—a maximum of efficiency at a minimum of cost. (Coldwell Lawn Mower Co.)

ANYTHING that will really make mowing the lawn less of a burden is worth while. The well kept lawn is the only satisfactory carpet, if we may use that word in such an association, for the really restful displaying of the furniture and trimmings of the garden. The flower borders that extend from a perfectly conditioned greensward are all the richer in color for the even greenness in front. A good stretch of grass is pleasing both to the eye and the foot, and indeed many a garden is even bad in effect only because of a green lawn deficiency. Two things which mean heavy labor enter with the lawn's upkeep—cutting, and rolling, and neither may be neglected. The tendency of the day to apply modern methods of operation to the ordinary task of the garden has manifested itself within the last few years in using motor power for the lawn mower. Obviously it would be an economy on large scale work, as in public parks and playgrounds, but its practicability to the personal garden of moderate size is hardly realized. The power mower moves under its own power, and cuts at the same time. It also is an efficient roller.

The popular demand for an efficient self-propelling lawn mower, using gasoline for fuel is manifested in the output of a dozen or so machines. These machines have other uses, too, in most cases, as the cutters may be detached and other equipment as for cultivating or seed-sowing attached instead. In other ways, too, such a handily movable motor engine will be useful in a score of occasions about the well supported country home.

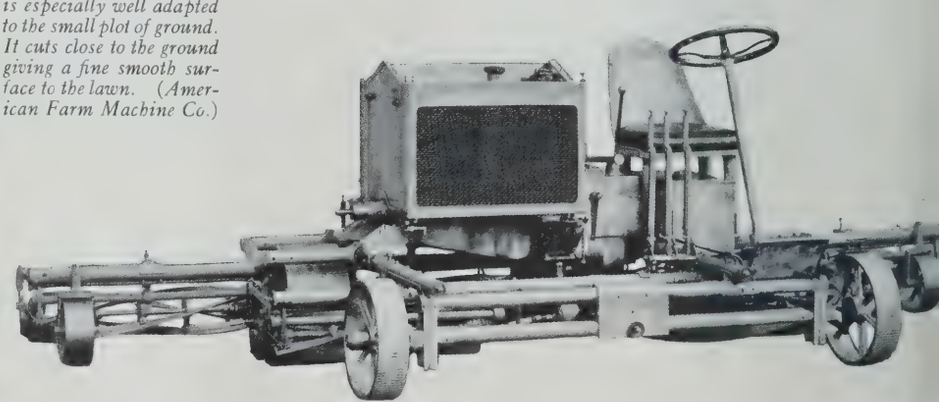
Just when it becomes profitable to invest in such a machine is a matter of personal adjustment. One doesn't always measure the value or availability of a thing by its dollars and cents relation. In these days of scarce labor the crossing of the curves of convenience and expense will vary according to personal conditions. Three hundred dollars or so thus invested, may mean the equivalent of liberating one man's time for four or five days a week. If the garden owner does all his own work, the possession of a motorized lawn mower may yield returns out of all relation to its cost because of the speed and the absence of all fatigue. Indeed, with one of these machines any woman who drives her own car may confidently face the problem of mowing a considerable area, if she wants to!

A few actual facts can work much more than generalities, however, so we have gathered some observations in



The City Model, Motor Mower weighs 185 pounds, and is practical for the city lawn of slightly more than average size, cutting the grass closely and evenly. (Moto-Mower Company)

Easily operated, the Kinkade Power Lawn Mower is especially well adapted to the small plot of ground. It cuts close to the ground giving a fine smooth surface to the lawn. (American Farm Machine Co.)



A front view of the Multiplex Lawn Mower that may be used with three or five units. Made largely of aluminum and steel tubes, with four cylinder engine, this mower is not only very strong but light as well. Adapted to mowing uneven ground as one unit may be climbing a knoll, another skimming the level and still another mowing a hollow. (S. P. Townsend Co.)

Lawn Mower

Author of "Lawn-Making" (in Amateurs' Book of the Garden Series)

This combined garden tractor and lawn mower has a cutting speed of from 75 to 250 feet per minute and will do more work than half a dozen men with hand mowers. No belts, chains or sprockets are used, practically eliminating vibration. (Federal Foundry Supply Co.)

a suburban district where a contractor-gardener works for several different places, large and small.

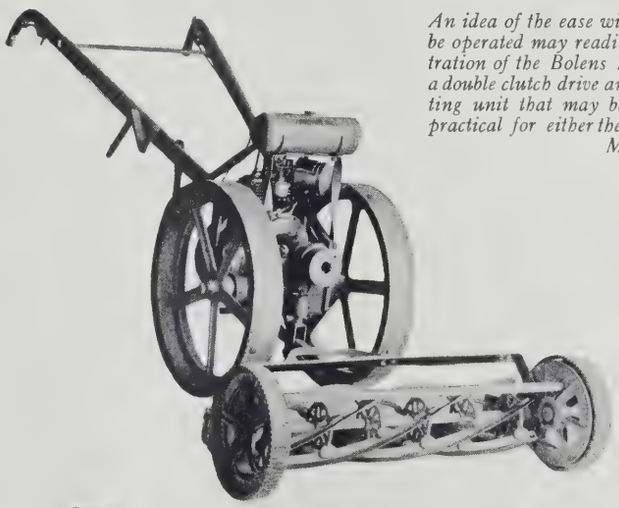
On one place where the plot was 400 x 200 ft. with driveway and shrubbery border cut out of the area it formerly took the time of two men one day to cut and clean up. One man would devote all of a day to the hand lawn mower with a little extra help when the grass was very long. This cost $10. With the power machine one man can do all the work, finishing the cutting before midday and leaving more than a half day for the clean up. Assuming depreciation and interest on cost of machine to be $3 (which is extravagantly liberal) there is an actual money saving of $2.

On the average place of about an acre total area, it will take one man practically one day at a time to do the necessary cutting and trimming using a hand machine. With a small power machine (22 inches) the same man can do all the cutting and trimming, and the clean up as well in the same time. Even the small motorized machine will cut five acres of lawn in a day. With larger open areas, larger machines can be employed with greater saving of time.

Another comparison: On one show place, six acres in extent, very open, with hand cutting machines two men spent two and a half to three days on the lawn; but this is now accomplished by one man, using a 30-inch power machine, in about six hours.

By no means the smallest point for consideration in valuing the service of the motorized lawn-mower is the fact that the grass cutting is done quickly. For the gardener-worker whose time is limited but who likes to do his own chores this is a great thing indeed, as it leaves ample time for other attentions that the garden clamors for, ever.

A powerful yet easily controlled motor-mower such as the Acme, Jr. aids greatly in cutting the labor of cutting the grass. Having three revolving blades with wide cutting surface, it means economy of time and labor. (Acme Cultivator Co.)



An idea of the ease with which a motor mower may be operated may readily be gained from this illustration of the Bolens Power Lawn Mower. With a double clutch drive and power turn and with a cutting unit that may be replaced when worn, it is practical for either the large or small plot. (Gilson Mfg. Co.)

And it is just as easy as it looks with this 4-acre Power Lawn Mower. The motorized lawn mower is self propelled, so the operator has to guide it merely. (Jacobsen Mfg. Co.)

The question of mowing the lawn is one of the home problems that arises anew each week. A motor-mower such as The Eagle, is the answer. Grass cutting becomes one of the easiest and most interesting of garden tasks when power mowers are used. (Philadelphia Lawn Mower Co.)

AMONG OUR GARDEN NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience

A Ramble with the Rambling Roses

TO THE EDITORS:

"Gambling With Roses," by Mr. Sherman Duffy, in the September number of GARDEN MAGAZINE & HOME BUILDER was most interesting to me, because the experiences narrated were in a way similar to my own. My seedlings, like his, were all "come by chances," though I planted the seeds most carefully and tended them with diligence. It seems to me, however, that the only way to have any assurance that the resulting Rose will be in the least meritorious or worth while, is to hand fertilize and so have some sort of a plan regarding what one wants to obtain; even then, with one's best efforts, it is still a gamble.

Mr. Duffy says that he has ten Climbing Roses from seed, which he is tending with care. I think that I have had altogether near five times ten, but like the Peony and the Iris, only one or two have sufficient merit to justify their continued existence. As it happens, the old Rose Aglaia has been the parent for most of my seedlings. It forms haws most prolifically and the seeds germinate like weeds. I have had quite a variety from this one parent, due of course to the Roses in the vicinity and the bees. Only once did I try hand pollination and then other duties pressed and my one attempt came to naught, but it seems to me that Aglaia crossed with some fine everblooming variety might give a recurrent blooming Climber, so much sought for, and it seems strange that it has never been mentioned in all the many articles on Rose breeding. This last June, 1924, at the exhibit of the Horticultural Society, in the Museum of Natural History, there was an unnamed seedling, exhibited by The Conard-Jones Co. which, I was told, claimed to have recurrent bloom. It was a pure white, and bore sufficient resemblence to Madame Plantier to be her twin sister. I came home determined to try the cross—and some day I will.

The only seedling I have so far with more than the one blooming season is a pink child of Aglaia, a Pillar Rose with handsome foliage and very double blossoms, so double that I fail to find any stigma upon which to deposit pollen in hopes of improving the quality and form. For though a good size and pretty color, it is not good form and burns badly. Aglaia's children are all most vigorous and have to be forcibly restrained from capturing all space in their immediate vicinity. They form tremendous canes and have most praiseworthy aspirations for higher things. One of the seedlings, much admired in my garden this last summer, has bright pink small very double individual flowers blooming in large clusters. In days gone by I have used the seedlings as standards and they were very pretty with the profusion of small very double white Roses produced in the greatest profusion. Also I have used Aglaia's unworthy children for stock upon which to experiment with budding. I have not yet succeeded with the budding, principally because I have not had the proper tools, but I have been much pleased that I could prepare the bud absolutely as described in directions.

How about the Noisettes? Have they ever been crossed with any of the hardy Climbers? Though to call the Noisettes not hardy is almost an injustice. Gloire De Dijon, Madame Alfred Carriere, and Madame Plantier grow unprotected in the vicinity of New York City, and those who have grown it tell me that Wm. Allen Richardson is also hardy in this part of the country. The question of hardiness after all is more or less personal experience. I have had Emily Grey in my garden for three summers and two winters blooming most profusely and throwing out this season canes fifteen feet or more long, in an incredibly short time, yet a neighbor, an expert with Roses has bought Emily Grey three times, every time a failure. It is all a gamble, but isn't it fun?—SUSAN TYNG HOMANS, *New York.*

Well, I Can Raise Tulips!

TO THE EDITORS:

Having read with much interest the frequent comments in GARDEN MAGAZINE & HOME BUILDER on the possibility, or rather hope, of growing bulbs in America, my own slight experience with Tulips causes me to wonder at the apparent difficulty of growing satisfactory stock.

Several years ago I bought a mere handful of Tulips in each of the varieties Glow and Glory. These were forced in pots of earth during the winter and in the spring were planted in the border. The next spring they all bloomed and the flowers were large and fine with long stems, perfect in every way. Two years later they were moved, and many little bulbs were separated from the parents and planted by themselves where they grew rapidly into mature bulbs and their blooms were equal in size and splendor to the originals. Furthermore they continue to bloom from year to year and I am unable to see any deterioration. The last time I moved my Tulips, there were so many little bulbs that I wondered what I could do with them; but that problem was solved for me. While they were resting in the cellar the mice ate them up!

Now I confess I know nothing about the commercial growers' methods, but if supreme ignorance can achieve such success on a small scale, wherein does the experienced grower fail? My soil was originally very light sand, but the jolly Irishman who lived there before me raised Potatoes on it for twenty years, fertilizing with stable manure every other year.

Is it possible that this soil and climate are especially favorable?—FRANK M. BRIGHAM, *Michigan.*

On the Subject of Delphiniums

TO THE EDITORS:

Among Our Garden Neighbors the subject of Delphiniums seems to be in many minds, as four of the eleven letters in the December "Open Column" mentioned Larkspurs.

Just three years ago I started to grow Delphiniums, and after much experimenting, combined with reading everything available on the subject, it seems that success is in the offing and that June, 1925, will show some results.

Mrs. S. A. Mead's letter relating her experience in planting over a bed of coal ashes —and thereby growing plants that were free from black rot—was very interesting as it helps to prove the writer's theory that the principle cause of black rot is defective subsoil drainage. The secondary cause and the one less frequently met with is unclean soil—where an excess of animal manure has been

used. Clean humus to hold moisture, or rather to suspend the moisture, is much to be preferred in almost any planting; bone meal or bone flour and wood ashes properly used provides food for almost any plant. Well limed garden soil or limestone soil is clean soil and this is perhaps the reason that Delphiniums take to it well, they belong to that group of plants that prefer an alkiline rather than an acid soil.

Here is quoted a paragraph form "Delphiniums and How to Excel With Them," by A. J. Macself (Published by "Country Life," London, England)—"It is but natural that a plant of strong growth and large proportions should require a soil of depth and substance. A shallow, thin soil is not conducive to vigorous growth, although, of course, much may be done to improve such a soil, and if properly enriched it will after all have one advantage, viz: *porosity*, and that the Delphinium needs. For that reason, a very retentive clay soil is most unsuitable, for such soil is likely to become more or less water-logged in winter, a condition that soon means death to Delphiniums."

Next in importance to sub-soil drainage is surface drainage, water or ice allowed to lay for any time around or over the crown of the plant will surely rot it, for while the Delphinium is a strictly hardy and everblooming perennial it insists on clean, well drained growing conditions and all gardeners will agree that they are well worth catering to.

The only other enemy is the cussed slug and thank goodness he is now under control.—Robert J. Edgar, *Narberth, Penna.*

The Harvard Botanic Garden Will Exchange Seeds

To the Editors:

The new plan for the development of the Botanic Garden of Harvard University includes the exchange of seeds or small plants of hardy herbs with garden lovers all over the country. Many of the regular contributors to the "Column" are making use of this exchange already, but the invitation for cooperation should be made as widespread as possible. At start, the Garden is decidedly the debtor to its friends, but in another year, as the stock of plants is built up, from the five thousand or more species of hardy herbs in the beds it will be possible to meet any request for special plants in exchange.

In all cases where a plant can be obtained from a dealer it is expected that such a plant will be sought there, and the Garden is glad to locate plants not usually offered, for in no sense can or will it compete with the regular trade sources. Some rare sorts are sent in with the agreement that they will not be distributed without the express consent of the introducer, and many new plants are now growing under those conditions. But many new or unusual plants are not offered by the trade, nor restricted by the introducer, and from these, by seed or small plants, the friends of the Garden can be repaid.

From the present collection there will grow a complete display of the hardy herbs of this country, and such as can be brought in from Europe and the Orient. Native wild flowers of the various sections are particularly desired. —Stephen F. Hamblin, Director.

Why Not More Polygonum Auberti?

To the Editors:

Why do so few gardens contain Polygonum Auberti among the vines? I bought my original plant eight years ago and it has been a delight every year. It grows rapidly, climbs well, has strong stems, and blossoms from May until frost. It does not rust, mildew or blight, has clean crisp foliage, and the delicate silvery flowers are borne in lacy sprays that sway in the breezes and make the vine resemble a lace curtain. This Polygonum may be propagated easily by cuttings or layers, and will grow in fairly poor soil, though of course it repays care and fertilization by greater beauty.

My original vine is on an arbor—eight feet high—covering the walk. The vine drapes seventy-five feet of its length, and side sprays droop to the ground. The stems are interlaced overhead and so thick that heavy rains do not penetrate and the birds build their net work of the vines, safely sheltered. — K. W. Lawson, *Edgewater, N. J.*

Kansas Roses Cut November 18th!

To the Editors:

Have enclosed two photographs; the Rose picture being interesting because the blooms were grown outside and cut on November 18th—extremely late for our climate. The other photograph shows my garden in early spring. I have a small garden 25 x 60 ft. the rear being a Privet hedge with Spiraea at intervals flanked by a perennial border 5 feet wide. Beds of Roses, Peonies, Iris, etc. with a border of annuals along the driveway complete the plan. Our blooms took the first prize for Gaillardias

IN A KANSAS GARDEN

Ophelia and Columbia Roses cut by Mr. Baltz on Nov. 18th, and (below) his 25 x 60 ft. garden in early spring with Peonies, Gladiolus and Grape vine on the arbor. *(See also photographs on page 48)*

ROSES IN "THE CITY OF ROSES"

Roses predominate at "The Rocks," the home of Mr. and Mrs. W. G. Woodward, Little Rock, Arkansas. Marvelous three-year old Climbing American Beauty, blooming in the last of May through June, turns the end of the terrace into an-out-of-doors sunroom

and the second for Snapdragons at our annual flower show this year.—P. C. BALTZ, *Kansas.*

An Arkansas Rose

TO THE EDITORS:

I am a devoted reader of your magazine, which is very popular in this city—the beautiful pictures are very inspiring to lovers of homes and gardens. Finding none to represent our "City of Roses" I am enclosing a picture (reproduced above) which you may find interesting.—MRS. W. G. WOODWARD, *Arkansas.*

Blightless Larkspurs

TO THE EDITORS:

After doing and trying about everything recommended for Delphinium blight I moved some rather hopeless specimens to a quite new spot—a place on the other side of the house—and last summer the spikes were entirely normal. But meanwhile, while experience was painfully growing, eighteen of the most perfect and wonderful Kelway plants have gone. Tiny plants when they were sent out from England (before Dr. Marlatt undertook to guide our ways), every one lived and grew and sent up stalks some eight feet high. Our soil is heavy and inclined to be sour and Pines form a windbreak. Last year I bought some Delphiniums from a noted grower and this year two have the disease though a new bed was made at least thirty feet from the old one and the Pines.

So that's that for American "home grown stock" for the Agricultural Department to consider. If we *can,* nevertheless we *don't.* —MRS. LEWIS DAWES, *N. H.*

Roses New and Old

TO THE EDITORS:

Speaking of Roses new and old, William F. Dreer sent up half a dozen shell pink exquisite buds in one tall spike in front of pale blue Larkspur and I crowned it on the spot the queen of the Pernetiana family in my garden. Not that I have any fault to find with indefatigable pinky scarlet Madame Heriot, or beautiful salmon pink Willowmere, or the genuine yellow of Souvenir de Claudius Pernet, even lovelier than the old favorite Duchess of Wellington, but I find Constance with its handsome reddish-orange bud, Lolita Armour and Louise Catherine Breslau, two cabbage Roses much alike with me, and even famed Los Angeles all apt to die the first season. For substantial old friends give me rosy Konigin Carola and white Kaiserin Augusta Victoria, ready to greet me when others fail.

Four Roses that have been very generous with their blooms all summer are Madame Segond Weber, with its long graceful pink bud; Queen Mary, yellow suffused carmine; Mrs. Leon Pain, pinky salmon, and Golden Ophelia, more reliable than Souvenir de Claudius Pernet, and very prettily shaped but not so large. Combine any one of these buds with the beauty of the plumy lavender spray, gay yellow stamens and Maidenhair foliage of the Meadow Rue or Thalictrum dipterocarpum, and you have a rare treat. The prim little Polyantha or Sweetheart Roses grow readily from cuttings and make a dainty boutonniere with perennial Angel's-breath. These bloomed too late for the June burst of glory in the Rose garden, but with the enriching of the Roses they have begun to bud again. I fancied they would make a pretty edging but they grow too tall and do not give the Roses enough air. The more I see of Roses or Dahlias the better I believe they like sunshine and fresh air, free sweep of air around them. I do not believe in giving either shade for half of the day, despite any advice to the contrary. The minute plants begin to be crowded I find their insect enemies multiplying.—C. A. GARDIN, *Ridgewood, N. J.*

Anybody Got These Bulbs?

TO THE EDITORS:

Seeking for information I turn to you for help—Quarantine 37 has made the way of the collector and seeker after unusual and rare bulbs anything but a path of Roses. I am anxious to obtain some Eremurus or Foxtail-lily, Puschkinia, Crinum Powelli, Tigridia, in some of the several other varieties beside conchiflora (which I already posses) and Leucojum aestivale (the summer Snowflake) bulbs. Can anyone give me the names of persons or dealers who have either one or all of these bulbs.—CHARLOTTE R. ATWOOD, *Seattle, Washington.*

DANERSK FURNITURE as related to the three great periods of American design

R.T. H. Halsey, in his introduction to the handbook describing the new American Wing of the Metropolitan Museum, gives the clearest summary of the history of the utilitarian arts of the American Colonies and the Early Republic that has yet been presented. He divides it into three periods:

First Period: 1630 to 1725
Second Period: 1725 to 1790
Third Period: 1790 to 1825

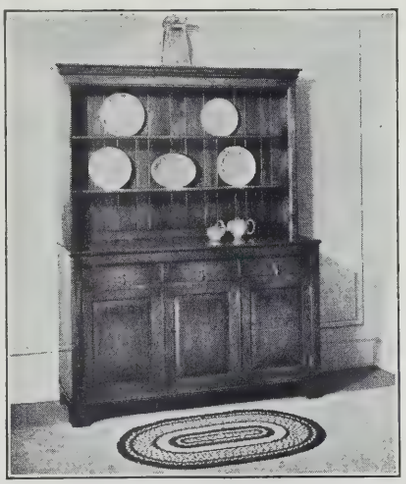
In making Danersk Furniture in our New England factories we have specialized for the last ten years in furniture of the First and Third Periods. In the Second Period we have done little or nothing because of its extreme elaboration and Rococo influence of ornamentation which, if well done, is the most expensive and formal ever devised.

We have turned rather to the friendly forms of the First Period: tavern tables of oak, maple and pine; quaint cupboards; dignified walnut highboys; comfortable Queen Anne chairs and dining groups developed from the choicest examples of this era.

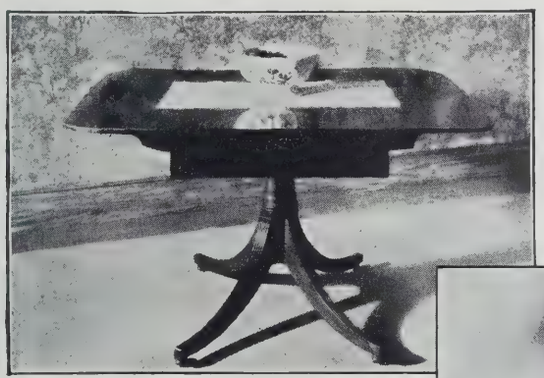
From the Third Period we have selected those delightful forms of 18th Century design, with their classic refinement of detail comprised by the American adaptations of Heppelwhite and Chippendale chairs; Pembroke tables by Duncan Phyfe and Sheraton; dining room, bedroom, and luxurious upholstered pieces for the living room.

These things need no special setting and are so direct and genuine that they bring the truth of traditions and hidden values of construction to all homes where good taste, quaint interest, and comfortable dignity are valued.

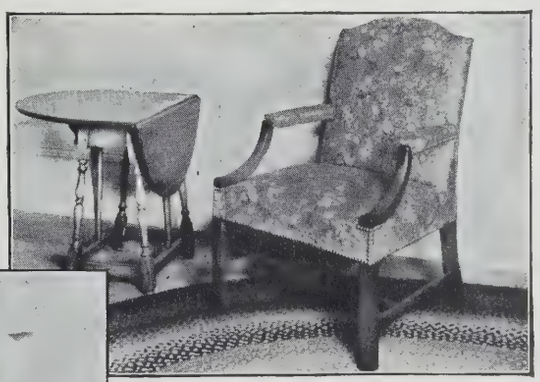
Our Chicago and New York salesrooms are the only places where Danersk Furniture can be seen. Your own dealer or decorator is familiar with our productions—all good decorators are. They will welcome your personal investigation of our furniture, and it is most important that you should see this furniture before purchasing for your home, if you value correct traditions in design.



DANBURY CUPBOARD OF WHITE WALNUT, FINISHED IN MELLOW AMBER TONES.



DUNCAN PHYFE LIBRARY OR BREAKFAST ROOM TABLE OF CUBAN MAHOGANY.



AMERICAN MAPLE CHAIR OF CHIPPENDALE INFLUENCE AND BUTTERFLY TABLE.

A GRACEFUL LAMP TABLE OF WALNUT WITH TRUMPET TURNINGS.

ERSKINE-DANFORTH CORPORATION, 383 Madison Avenue, New York City

Chicago Salesrooms
315 Michigan Avenue, North

Opposite the Ritz-Carlton Hotel
WHOLESALE AND RETAIL
Factories in New England

Distributor for Southern California
2869 West 7th Street, Los Angeles

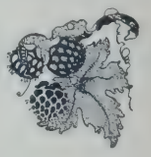
GARDENING FOR THE BEGINNER

The Month's Reminder—March

As to Time and Place: In gardening practice a date can only be approximated as seasons vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 40). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

How to Use This Guide: Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

Who Writes This: The advice and instruction in this department are the gleanings of many years experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Theiss from Pennsylvania; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. A. Kruhm from an extensive Eastern acquaintance; and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.



BEWARE THE IDES OF MARCH! A deceptive month fraught with destruction to the garden if the wiles of its thaws beguile into uncovering too quickly. Go slow in removing mulch in March. When removed, pile it close by the beds to be in readiness for quick replacement.

Uncover bulb beds first. The shoots will penetrate the mulch and much of the bloom will be destroyed when it is removed. Uncover Tulips first as they will draw and spindle badly if left covered too long. Follow with Hyacinths and Narcissus.

Perennials with foliage carried the year around should be inspected. If they are beginning to blanch under the cover, remove part of it to let in some light. A quick freeze and cutting winds will shrivel them if uncovered prematurely. Go slow until hard freezes are past.

Remove *part* of the covering from Climbing Roses which were laid down for the winter. Harden them gently to the spring frosts.

FIRST SOWING OF HARDY ANNUALS

SCATTER seed of Poppy, annual Larkspur, and Centaurea where it is wanted now. A few freezes will not harm the young plants. It is a good plan to scatter Poppy seed in particular over bulb beds as the plants will hide the dying foliage and give a fine flash of bloom in June.

Burn over Iris beds if the iris borer has been bothersome. Otherwise remove dead leaves carefully and burn them.

SPRAYING BEGINS NOW

MARCH is preëminently the time to spray, even though it is a windy month. The dormant spray does the most good when applied just as late as possible before buds open. Plant lice seem possessed of fiendish intelligence, and come to life, good and hungry, just when the buds are ready to burst. If the dormant spray is delayed until this time the sprayer can get both scales and lice with one dose. Lime-sulphur gets the scales and tobacco solution the aphids. Put them in the sprayer together. The commercial ready-made preparations are based on these substances as a rule, and for small places and very busy people are far more convenient than "making your own."

It becomes more evident every year that a hydrometer is an essential part of a spraying outfit. The writer is of the opinion that some of the recurrence of San José scale is due to lack of hydrometers when the spraying is done. Various commercial lime-sulphur mixtures, both liquid and dry have been tested and not one was found to do all claimed for it. A dilution of eight to one was recommended for the liquid mixture, but the hydrometer showed that such mixtures were too weak.

Every barrel of mixture is now tested and to make sure it is effective I employ a mixture that registers 1.05 instead of the suggested 1.03 on the hydrometer.

What is true in orchard spraying is just as true in the garden. If you buy commercial solutions, make the dilution stronger than the directions call for. Instead of the suggested one to eight dilution try one to six or seven. Then you will be pretty sure to clean up the scales.

Bear this in mind: Some plants are far more susceptible to scales or other insects than other plants are. Learn which these are and give them a double dose.

Remember, too, that many kinds of plants are attacked by scales. Currants, Raspberries, Roses, Walnut trees, and other species are attacked by various scales. Butternuts suffer badly. So do Birches and Ash trees. Watch your trees and shrubs. If you find scale on them, give 'em a dose. Each spring when we spray the orchard, we dose the nut trees as well as the fruit trees, and the Roses and Currants. It takes only a little time, and it pays.

CLEAN UP THE RASPBERRIES

SCALES can't harm Raspberries much because there are new canes each year replacing the old growths. But birds can carry the scales from the Raspberries to other plants. It is wise, therefore, to clean up the Raspberries, too, if possible.

If that is not done in any other way, it should be done by taking out the dead canes and cutting back the new ones. This task should have been done in the fall, but lots of gardeners prefer to let the old canes stand during the winter. Get them out at once and shorten the new canes before growth begins.

PRUNING THE CURRANTS

IF YOU have not already pruned the Currants, do so now. You will be surprised to see how pruning will increase the size of your berries. Currants made on old wood are smaller in size and the bunches contain fewer berries than when the fruit is borne on new shoots. The writer has had the old-fashioned little Currants come almost as large as the modern large varieties, merely through pruning. Take out the dead, dying, and old wood. Keep new shoots coming plentifully each year.

Currants need moisture, and respond to it amazingly. From nine Current bushes we picked 97 quarts last spring. Ample moisture was the secret, with a little fertilizer added. We mulch the plants with some chip dirt from the wood pile. This feeds the plants as it rots, so that it is both fertilizer and mulch.

SEE TO THE STRAWBERRIES, TOO

DON'T leave the mulch on the Strawberries too long. It may be too early to rake it off just yet, but get it off before growth begins. I have known people to ruin fine plantings by smothering them with mulch which was forgotten in the spring time.

When you do rake your mulch off, rake it between the rows. This is the best way to insure clean berries. When the space between rows is covered, the rain cannot splash mud on the fruit. Straw or salt hay makes perhaps the best mulching material.

TIME TO MAKE HOTBEDS

IT'S a good time to make hotbeds. Fresh horse manure is best for that purpose. Two thermometers should be used in the hotbed—one to record the temperature of the manure, and the other to test the atmosphere. Don't be in too much of a hurry about hotbeds though, for there will be plenty of cold weather yet. When the temperature is right, a few seeds can be sown in the bed. The seedlings will need plenty of water, and on fine days should be well aired.

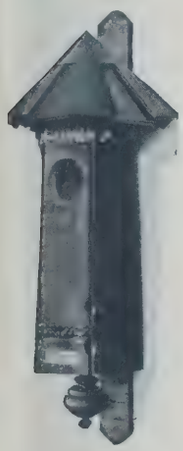
GRAFTING MADE EASY

GRAFTING can be done on fine days. Liquid grafting-wax is best to use, or rather a liquid coating. It is so much easier to apply than the hard wax. Dr. Robert Morris has had notable success with melted paraffin. The writer used paraffin last spring, in one of Dr. Morris's Merribrook melters—which, by the way, is all to the good—and had wonderful results. One hundred per cent. of the grafts grew, and there was a considerable number of them. The secret

(Continued on page 64)

Bluebird House

Bluebirds for happiness, because they are perhaps our most beloved songsters! They are exacting birds; but this house will win them. Put it on a pole up out of harm's way. Green, of pine, 21 in. high by 16 in. diameter. With easy-raising 18-in. pole . $7.00



Sexangular Flicker House

Places with trees should have these houses. The woodpecker family save millions of dollars in trees annually, destroying moths, ants and tree pests. Lovely design. Brown to match tree trunk. Norway pine. 26½ in. high, 12 in. wide . $7.00

Scientific Wren House

It brings the silver-throated wrens! A 4-compartment house satisfying their habit of changing nests for each succeeding brood. Beautiful design, to hang from tree, eaves or elsewhere. Green. Of oak, with cypress shingles, copper coping. 28 ins. high 18 ins. diameter $7.00

Bird Bath

Birds need water — that's why they eat fruits. They are afraid of large bodies of water. A scientific bird bath will attract them to your lawn. Sloping sides designed for the birds, complete with stand, 32-inches high $26.00

The Songs of Love!

SPRING AND SUNSHINE — and the return of a thousand songs. Birds are returning — seeking a place to nest — to sing their beautiful songs — to help us destroy mosquitoes, insects and ants.

Of course, we'll invite them! We'll place Dodson Bird Houses about our gardens and grounds — homes the birds themselves have approved for years.

Enjoy the lovely birds — on a square foot or on an acre. They'll save thousands of dollars in protecting trees, shrubs and growing plants. And they sing merrily as they work! One graceful martin will destroy a thousand mosquitoes a day. Five thousand ants are daily consumed by one little flicker!

Place Dodson houses on your grounds. Order direct from this page. The houses come carefully crated—all ready to put up. Instructions are enclosed. The birds will soon be winging northward. Prepare for them, so they will stay with you throughout the livelong season!

Who Buys DODSON Bird Houses

Henry Ford, Detroit
Mrs. W. M. Leeds, New York
Edward Bok, Philadelphia
Adolphus Busch, St. Louis
Mrs. Thomas A. Edison, Montclair
Mrs. Julius Rosenwald, Chicago
J. H. Kellogg, Battle Creek
Sidney L. Colgate, Orange
Irvin S. Cobb, New York
Mrs. Louis F. Swift, Chicago
J. Ogden Armour, Chicago
Mrs. French Vanderbilt, Newport

— and score upon score of friends the country over

free! Send for Mr. Dodson's fascinating booklet — "Your Bird Friends and How to Win Them." Forty years' loving study of the birds has completed it. Things you should know about the habits and work of the song birds!

JOSEPH H. DODSON, INC.

807 Harrison Avenue - Kankakee, Illinois

Mr. Dodson is President of the American Audubon Association and a Devoted Friend of the Song Birds

REAL DODSON BIRD HOUSES SOLD FROM KANKAKEE BY MAIL ONLY

Great-Crested Flycatcher House

The Flycatchers are entirely insectivorous, living off the pests of the air. This strikingly original house will attract them. Place on a pole, or hang. Green of pine. 15 x 11 x 18 inches $4.00

with copper roof $5.00

JOSEPH H. DODSON, Inc., Kankakee, Ill.

Please send me Dodson Bird Houses as listed:

_____

_____

Also please send me FREE a copy of Mr. Dodson's famous booklet.

_____

_____

"ELITE GLORY"

The World's greatest dahlia; of our own origin and the most sensational dahlia of the time. A brilliant rich red, with *no* purple or maroon shading
Tubers, $25 net, delivery April 1st, 1926 Plants, $10 net, delivery May 10th, 1926
Orders Taken Now

We are Offering

THESE THREE SPECIALS

FOR THIS SPRING

SPECIAL NO. 1

12 Tubers, $25.00

Regular value, $30.00

DADDY BUTLER
AMUN RA
HALVELLA
LA MASCOTTE
INSULINDE
AL KORAN
SHOWER OF GOLD

SPECIAL NO. 2

10 Tubers, $25.00

Regular value $32.00

JERSEY'S BEAUTY
WIZARD OF OZ
DADDY BUTLER
VIOLETTA
JERSEY'S KING
INSULINDE
CHAMPAGNE
DARDANELLA
LUCIAN VON BERMUTH
FLUFFY RUFFLES

SPECIAL NO. 3

5 Tubers, $10.00

Regular value $13.00

JERSEY'S BEAUTY
INSULINDE
BAZAAR
YELLOW CHRYSANTHEMUM
LUCIAN VON BERMUTH

ESTHER R. HOLMES
LUCIAN VON BERMUTH
ISLAM PATROL
THE EMPEROR
ESTHER HUNT

Send for 1925 Catalogue

W. W. KENNEDY & SONS

RED BANK NEW JERSEY

"The Home of Dahlias Elite"

(Continued from page 62)

of Dr. Morris's success seems to be in entirely coating the scion with the paraffin. That keeps it from drying out but lets the light in.

Make sure that your collected scions and cuttings don't dry out. Don't be in haste about grafting. Cherries should be grafted now, but it will be better to wait until later to do your other grafting.

WORK IS RIGHT WHEN IT'S RIGHT TO WORK

IF YOUR ground will allow it, dig it now. But don't think of working ground that is so wet it sticks to your fork. Farmers have a good test for soil condition. Take a handful of soil and squeeze it in your palm. If it balls up, it is too wet to work. If it will crumble when you stop squeezing, it can be worked. Working wet soil pastes the soil particles together, so they are less porous. Hence water cannot draw up properly through the ground. Nor can the roots get down.

FIRST SOWINGS TO BE MADE

VERY hardy plants can be sowed now. Early Peas can go out and so can Spinach seed. Less hardy plants should now be growing indoors. If you want to space the tiny plants in your flats exactly and yet easily, take a board that just fits into your flat. Mark parallel lines on it, first lengthwise, then crosswise, so as to form two-inch squares. At each intersection of the lines drive nails in the board. These can be big or little, as you wish. Or you can bore holes and insert pegs. When you are ready to plant, put your marking board on your flat and push it down. The nails will mark off the spaces for the plants. If you have pegs instead of nails, the pegs will act like little dibbles, and punch holes into which you can thrust the little plants. It may take a little time to make such a board but once it is done it can be used indefinitely and it will save much time each year.

IN THE CALIFORNIA GARDEN

SURFACE cultivation of the soil should begin in March, to prevent evaporation of moisture; keep the surface of the ground loose and soft, forming a blanket to retain the moisture. Dig up all weeds as they rob the soil of moisture; exterminate snails and slugs. This is a favorable month for lawn-sowing, as the soil is full of moisture and has sufficient warmth for germination. Renovate old lawns by covering lightly with old manure or bonemeal; in case of bald spots, rake lightly and sow new seed, or remove top soil and plant new turf.

Complete planting of deciduous trees and shrubs and of Roses. Set out young Eucalyptus and Acacia trees, selecting different varieties of the latter, so that they will bloom through the year. Prune deciduous shrubs, blooming in summer and autumn, such as Hydrangeas, Fuchsias, and Poinsettias. Poinsettias thrive best from Santa Barbara southward, in the open air near the coast. For Hydrangeas, the hortensis varieties are the best adapted for California, and may be planted in tubs or in the open ground in partial shade. The blue color is said to be the result of an acid soil, a neutral or alkaline soil producing pink blossoms; the value of iron, alum, and slate, used for the same purpose, being probably due to their acidifying effect on the soil.

Divide and replant summer-blooming perennials; sow half-hardy annuals in seed boxes, also Sweet-peas in the open ground for midsummer; start tuberous Begonias in pots or boxes in a shady place. Set out Carnations, fibrous-rooted Begonias, Phlox, Pentstemons, Columbines, Japanese Anemones, Campanulas, and other hardy perennials, and sow wild flowers in waste places.

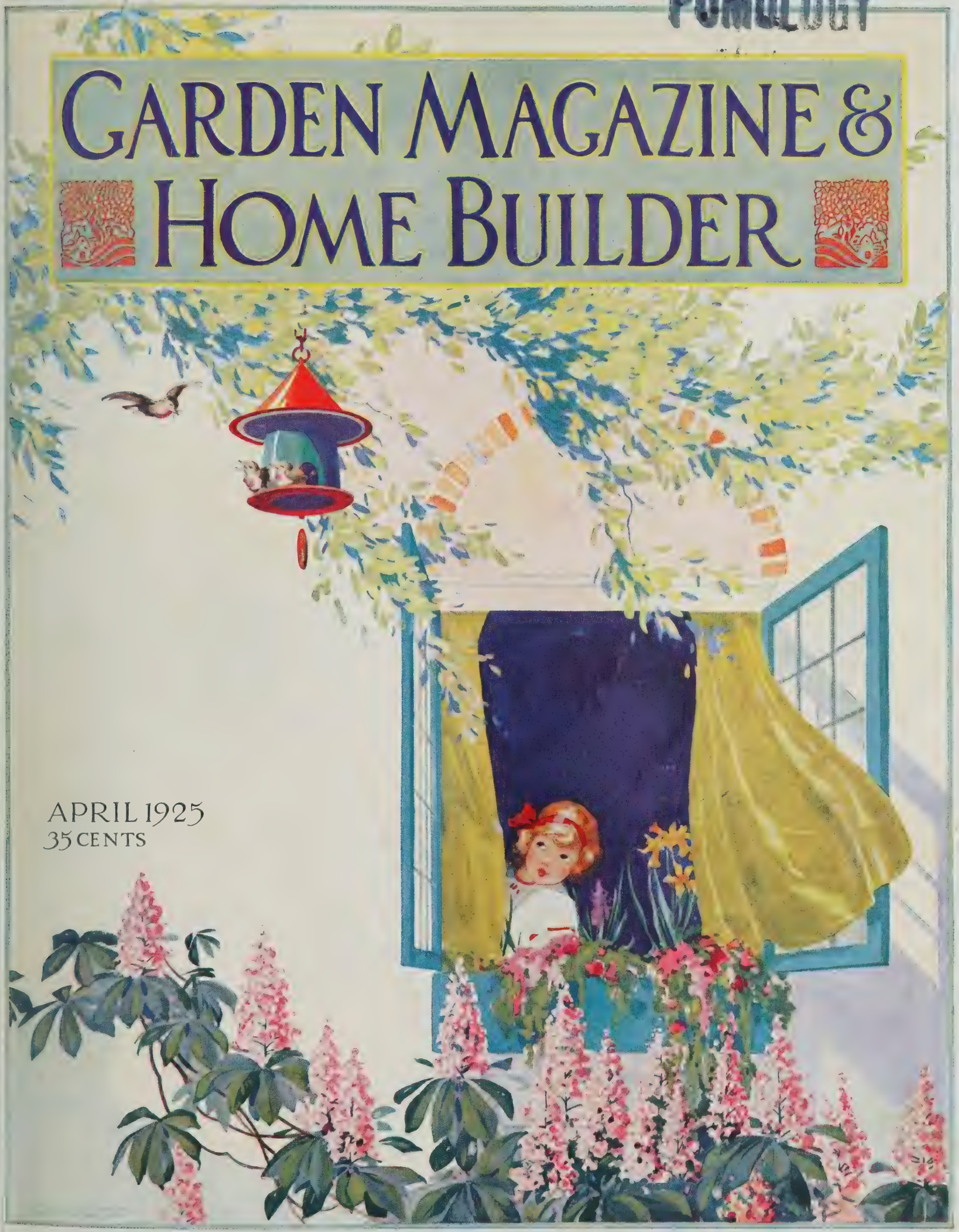
Divide and replant Cannas, giving them a rich soil, well-irrigated. If water be scarce, plant in sunken perforated tubs or boxes, draining slowly, filled with a heavily enriched soil. Bulbous house plants which have bloomed should be transferred to the garden, or the pots sunk in the ground, for ripening of the foliage and strengthening of the bulbs; remove all spent flower stems to prevent seed formation. Do not water house plants too much; as the weather grows warmer, give more air and put them out-of-doors at night; avoid draughts and sudden changes of temperature.

Rock gardens should be overhauled and replanted this month. Replace plants which have outgrown their spaces with new plants or cuttings; cover with a top dressing of rich light soil and keep the spring flowering rock plants cut back and all flowering stems removed to promote new growth.

CAM
Plans copy 6

POMOLOGY

GARDEN MAGAZINE & HOME BUILDER



APRIL 1925
35 CENTS

Vol. XLI No. 2.

Boston Doubleday, Page & Company, Garden City, N. Y. Chicago

BOBBINK & ATKINS

Visit Nursery

World's Choicest Nursery & Greenhouse Products Grown in America

Ask for Catalog

ROSES
Spring Planting

An illustrated complete list of Roses is now ready to mail. Many Roses are beautifully portrayed in color, among them are new and unusually attractive varieties. This list of Roses, including many wonderful varieties practically unknown in American gardens, is the most complete and unique ever published. We have several hundred thousand rose plants ready to ship. Your choice can be made from this list.

Golden Ophelia
This is the true Golden Ophelia Rose which differs from that sometimes sold under the name Golden Ophelia. The true Golden Ophelia is a superior Rose.

In your request for catalog, it is important to state definitely what you intend to plant.

SPECIAL ROSE OFFERS

It is our desire to introduce to Rose lovers some of the best *new* Everblooming Roses, which have proved themselves worthy of a place in every garden. The varieties listed in the following offers have been thoroughly tested in our Trial Grounds and Rose Fields. They are scarcely known among American Rose growers, and on account of reductions in prices we will fill these collections this spring only. Please mention offer number when ordering. The abbreviation "HT" means Hybrid Tea, and "Per." Pernetiana.

No. 1

A collection of new Roses of unusual beauty.

Rev. F. Page-Roberts. HT. *Beautiful Maréchal Niel yellow occasionally veined with buff in the bud—a color combination so magnificent that it is hard to describe.*

Elegante. HT. *Large blooms of a beautiful cream-yellow, and sulphur-yellow buds.*

Elli Hartmann. HT. *Golden yellow buds opening into a pleasing yellow shade which does not fade. Very free flowering.*

Etoile de Hollande. HT. *The last word in red Roses. Bright, dark red of the clearest shade. A fine Rose for cut-flowers.*

Charming. Per. *The name indicates the true merit. Salmon-pink with reverse of petals coral-rose.*

Secretaris Zwart. HT. *A large Rose, free and late-flowering. Bright rose-color, shaded salmon.*

America. HT. *Beautiful, large, rose-pink, fine shaped flowers; sweetly scented.*

This entire set of Roses, catalogue price, $10.50, for $8.50

No. 2

Baby Rambler Roses

For continuous bloom, wonderful for cutting and table decoration, and very useful for edging purpose, these beautiful Baby Ramblers are unsurpassed:

Cecile Brunner. (*Sweetheart Rose*). *Bright rose flowers, with yellowish center.*

Gruss an Aachen. *Flesh-pink overlaid with creamy yellow and shading to deep pink at the base of broad petals of notable substance.*

Miss Edith Cavell. *Brilliant scarlet held right through until flowers drop off.*

Mme. Jules Gouchault. *Fiery Rose color which does not fade.*

Perle d'Or. *Flowers of yellow, toned orange in the center.*

Yvonne Rabier. *Pure white with yellowish shading at the base.*

This entire set of Baby Roses, catalogue price, $4.50, for $3.50

No. 3

This collection embraces varieties which should be in every Rose-Garden. They will add color to the average Rose-planting where these shades are missing:

Ariel. HT. *A wonderful combination of color-flame-like orange and yellow with scarlet shading toward the center.*

Aladdin. HT. *Coppery yellow to orange; large, free flowering.*

Alexander Emslie. HT. *Large, ruby-red flowers developing to deep velvety crimson.*

Alfred W. Mellersh. HT. *The salmon-yellow flowers shade to rose-amber in the center.*

Bloomfield Abundance. HT. *Salmon-pink flowers produced singly and in sprays, on a bushy plant.*

Burgemeester Sandberg. HT. *Soft silvery pink, outer petals deep rose.*

Diana. HT. *Malmaison-pink shading to lemon-cream on the reflex of petals.*

Margaret M. Wylie. HT. *Light flesh, heavily flushed deep rosy pink toward edges of petals; sweetly scented.*

Mr. Joh. M. Jolles. HT. *Apricot-rose and yellow.*

Severine. Per. *A beautiful shade of coral-red, fading to soft red when fully expanded.*

Von Hotzendorf. Per. *Yellowish pink with coppery yellow center. Large; very full.*

W. Freeland Kendrick. HT. *Pure white, vigorous grower.*

This entire set of Roses, catalogue price, $17.00, for $14.00

No. 4

Baby Ramblers on Half-Standards

These roses are budded on stems about 2 feet high and are mostly used along paths or on corners of rose beds. It practically seems a bouquet of flowers growing on a high stem or a miniature tree in flower. Blooming All Summer.

Miss Edith Cavell. *Bright Scarlet.*

Orleans. *Geranium-red.*

Triomphe Orleanais. *Bright, cerise-red.*

This entire collection, catalogue price, $4.50, for $3.50. Six for $6.00

Hardy Herbaceous Plants

A catalog of Old-fashioned Flowers, Hardy Chrysanthemums, Delphiniums, Trollius, Astilbes, New Anchusas, Japanese Anemones, New Heucheras, Phlox, Hardy Asters, Rock Garden Plants in large variety, beautifully illustrated in color and black. There is an alphabetical table, indicating flowering Period, Height and Color.

***Oriental Poppies* (*Papaver, Orientale*)**

In our collection of Hardy Perennial Plants, we have a wide selection of Oriental Poppies. The colors range from pure white to delicate pink, and from old rose to brilliant scarlet and the richest crimson.

Atrosanguinea maxima. *Large dark red.*
Brightness. *Bright orange-scarlet.*
E. A. Bowles. *Shade of Apricot.*
Enfield Beauty. *Rich salmon, maroon base.*
Gerald Perry. *Apricot-pink, crimson blotches.*
Grossfurst. *Dark red, with crimson blotches.*
King George. *Bright scarlet.*
Mrs. Perry. *Salmon pink.*
Oriflamme. *Orange-scarlet red.*
Perry's Blush. *Blush white.*
Perry's White. *Pure satiny white.*
Princess Victoria Louise. *Salmon.*
Royal Scarlet. *Richest scarlet.*

35c. each, Collection of Thirteen Varieties, $3.50

BOBBINK & ATKINS

Nurserymen and Florists **Rutherford, N. J.**

GARDEN MAGAZINE
& HOME BUILDER

Vol. XLI, No. 2 APRIL, 1925

Mattie Edwards Hewitt, Photo.

DISTINGUISHED GARDENS OF TODAY

See also pages 124, 125, 144, 145

The views appearing on this and the two immediately following pages, also those found on pages 144-145, are published through the courtesy of the New York Chapter of the American Society of Landscape Architects, whose most attractive and informative Exhibition of American Gardens is now open to the public at the Arden Gallery, New York City (see Miss Mabel Parsons's review on page 153)

Dogwoods break into flower above the evergreen garden designed by Miss Marian C. Coffin at Mr. Marshall Field's winter home, Lloyd's Neck, L. I.

R. V. Smutny, Photo.

This Connecticut garden designed by Mr. Noel Chamberlain finds fitting climax in the beautiful verve and freedom of the fountain figure by Miss Harriet W. Frishmuth; garden of Mrs. Valeria Langeloth, Riverside

Irises stand, like slender swords hilts-up, in the wild flower garden designed by Charles Wellford Leavitt & Son for Mr. J. A. Haskell, of Oak Hill Farm, Red Bank, New Jersey

NEWS & COMMENT

ACCORDING to one of the English gardening periodicals the best remedy for slugs in the garden is the common alum. It is said to destroy slugs and snails, and it is certainly an easy material to use. The point is that the animal cannot slough off alum in the manner that it can salt or even lime, but of course it is necessary to get the material in actual contact with the creature and as it loses its peculiar qualities quickly the sprinklings of the crystals must be carried out rather frequently. The American gardener may find this worth trying. The writer says: "I have repeatedly sprinkled dry alum over tender foliage both when it was wet and when dry and not the slightest harm resulted from it.

"For stages, frames, and in fact all closed structures in which plants are grown it is invaluable for the purpose, as it can be very easily used. For the destruction of the pests in rubbish heaps and other of their hibernating quarters the best plan is to dissolve a good-sized lump of the unpowdered material in boiling water, and pour it over the rubbish or other material as hot as possible. This is much more effective than a cold solution, as the steam enters all the interstices of the material and every egg which it comes in contact with is destroyed."

Another recent discovery of possible value to the gardener was the statement that was made during the meeting of the American Association for the Advancement of Science in Washington in December that copper hydroxide was an effectual remedy for mildew and that it was fifteen times as powerful as bordeaux. Perhaps gardeners will try these two remedies this season.

LET'S TALK OF DAFFODILS AWHILE

IN THIS brightening of April when the Daffodils adorn the gardens all around, and we look out with rapture on their bloom the pleasure is not unalloyed for, in the exercise of its unquestioned powers, the Federal Horticultural Board has pronounced the doom of the Daffodil, or at all events, its practical disappearance as a popular garden plant for a good many years to come. The charge was made three years ago that the Daffodil was a menace to the Onion inasmuch as the fly that did sometimes infest the Narcissus bulb might under certain combination of circumstances quit the Daffodil and flee to the Onion, although it has not done so in all the years and years past that Daffodils have been imported by the many millions for the adornment of our gardens. Let us, at all events, be sane and sober in the premises and look at plain facts:

The importation of Narcissus bulbs from France and Holland has totalled annually one hundred million bulbs, perhaps slightly more, of which about sixty per cent. were Paper

Whites used practically exclusively for forcing, very few for outdoor planting. The remaining forty million bulbs, including all other types of Narcissus and Daffodils and about half of that total was probably Large Trumpet varieties. In view of the stoppage of imports in commercial quantities after the end of this year pains have been taken to canvass the possibilities of domestic production and a close investigation carried out by the aid of several different people in different fields of interest has led to the conclusion that not more than eight million bulbs will be available to supply the demand that has hitherto taken one hundred million. The proportion of Paper Whites and the other types apparently holds good and seems to be true of the domestic production also, but the evidence that we have seen and all that we can hear would seem to show that the domestic California grown stock of Paper Whites will not respond to forcing, or at all events, they have not done so under the methods of cultivation hitherto adopted and which have been successful with the foreign stock.

The feeling grows among the florists that the home-grown bulb is not sufficiently ripened; but regarding the supply of Daffodils for outdoor garden purposes there seems to be reasonable expectation that stocks of certain varieties can be successfully grown although so far the visible supply is totally inadequate. That all varieties can be grown here as successfully as abroad may not necessarily be true, and past efforts to grow such varieties as Van Zion, Golden Spur, Bicolor Victoria have not been very encouraging in their ultimate results. One positive result of an impartial study of the case by those who hitherto have been interested in handling large quantities of Narcissus bulbs is that they will be dropped from next year's catalogs. The depth of this calamity to the garden public cannot be fully realized.

So much for the commercial aspect. Now as to the actual dangers to our agriculture. Daffodils have been imported freely for so many years that the business was a firmly established institution. The Narcissus fly and eel worm are the two destructive pests which have caused considerable disturbance to the European bulb growers and elaborate precautions have been taken over there to control the troubles. We are informed that these have been so successful that this last year it was not possible for the investigators abroad to obtain further material to carry out further studies. The Daffodil fly is killed by the winter cold of the eastern United States but apparently it flourishes pretty comfortably in the warmer Pacific Coast region.

Now, what of the future? Many dealers who have hitherto handled Daffodils will not offer them after this year. There will be a very limited quantity offered by a few specialists who have been establishing cultures during the last three years; but withall not more than eight per cent. of the normal supply is in sight. Prices will run high. It is more than likely that the available stock of Daffodils will be exhausted in this country within the next three years and that thereafter they will be among the most treasured rarities of the garden, or Quarantine 37 will have to go by the board. American quarantine methods have introduced an entirely new factor in international trade. Shadows of retaliatory measures already crowd the horizon, and it may not be long before the reaction of Quarantine 37 will act as an efficient embargo on our agricultural exports as well as our horticultural imports.

ANTOINE WINTZER

WHEN Antoine Wintzer died at West Grove, Pa., on February 4th another remarkable hybridist's career came to a close. Mr. Wintzer was 78 years old and for a long time past was identified with the Conard-Pyle Company (Conard & Jones Company). He was a connecting link with the most inspiring period of American horticulture, having begun his activities at the old Parsons Nurseries on Long Island. A naturally skillful plant propagator he turned his attention to Roses and was the pioneer in the mail-order Rose plant business which possibly in its day was the greatest single industry in plant production, monopolizing the entire activities of several large firms.

In later years Mr. Wintzer turned his attention to the Canna and may truly be called the creator of the modern large-flowered bedding Canna as we know it in America today. The present writer recalls his own amazement when Mr. Wintzer demonstrated some of his then novelty Cannas with individual flowers literally as big as a man's hand, and these we still have with us, to serve as constant monuments to the memory of the genial soul who produced them.

The EASTER MESSAGE of St. Mark's

FRANCES DUNCAN

Garden Editor of "The Delineator", author of "My Garden Doctor", "The Joys of Gardening", "Home Vegetables and Small Fruits"

Sharing Spring's Resurrection Joy With Brothers Who Pass By—Making the Easter Gift of Flowers Permanent by Planting Out-of-doors

Photographs by Mattie Edwards Hewitt

Easter at St. Mark's

WHY keep all the Easter loveliness indoors, confined to flanking pulpit and reading desk with Lilies cut, which fade and perish speedily? How much nearer the Easter spirit would be the joyous beauty of a Magnolia, bursting into its dazzling bloom beside the church door, or golden Daffodils redeeming the gray heart of a city as they do at St. Mark's. Why not the garden-close as a permanent, simple symbol of Easter joy—blossoming trees, bulbs that year after year come up of their own accord? Many a one who perhaps never enters a church, would be tempted to step apart and rest in such a garden and carry away with them some of its quiet joy, some of its hope. Most churches in the country or suburbs or even in the city have quite as much land at their disposal as has St. Mark's-in-the-Bouwerie, but the simplicity and loveliness of the treatment of the ground about this beautiful old structure are refreshing and unusual. You do not pass—you stop. The old church, the charm of its color—as a bit of Italy set down by some extraordinary chance—arrests the most casual passer-by. The gate is open and you enter. Through the tall iron railings and the Privet hedge you see a flagged path bordered by golden Daffodils, not one of them ever disturbed despite the roughness of the neighborhood. A small bed of lavender Hyacinths gives another note of color, the rest is trees and quiet greensward. A fountain, merely a jet and a basin for the birds, encircled by blue Hyacinths, is in the way of a central feature, and at the end of the garden is a fountain-figure by Solon Borglum, "Little Lady of the Dewdrops," beautifully placed against a semicircle of Blue Spruces with a few upright pyramidal Arborvitaes in front. There is a curved stone bench each side the pool, and a circular stone bench around a tree some dozen yards from the fountain.

Sculpture, beautifully placed, is an essential part of the charm of St. Mark's. Just inside the gates, one at either end of the broad flagged path, are two sculptures, "Aspiration" with its dumb and passionate appeal, and "Inspiration," both Mr. Borglum's, for which the tall Privet hedge makes an adequate setting. In the Old World one meets frequently with sculpture that is graced with flowers, given a beautiful setting and allowed to dominate, but in America this is rare indeed. Here it is usually over-emphasized so that its real significance is lost. Seldom have we the wit to place a bench at a suitable distance and let the sculpture have its way with the visitor. In most cases, given the space and the sculpture, an elaborate formal garden would have been made, the "Dewdrop Lady" would have terminated a path and the path been flanked with flowerbeds, the garden would have been the notable thing, the sculpture an incident. As it is, St. Mark's garden is very lovely in its restfulness and simplicity, and the labor involved in its care is trifling. The Daffodils, judging from appearances, are followed by Irises. It is a garden close such as one finds in England, but rarely here.

In bringing into the sordid materialism of lower New York such an element of poetry and beauty and restfulness the rector of St. Mark's-in-the-Bouwerie has done a very real service. Set in noise and ugliness, the garden of St. Mark's is as water in a dry and thirsty land.

IN THE GARDEN AT ST. MARK'S

Where Solon Borglum's delightful "Little Lady of the Dewdrops" presides over a quiet, Hyacinth-rimmed pool and Evergreens lift their cheer against gray city stones

FITTING YOUR HOUSE TO ITS SITE

J. DUNCAN HUNTER
of
R. C. Hunter & Bro., Architects

Selecting an Architectural Style That Really Suits the Surroundings—Making the Individual Home a Part of Its Environment

Photographs by Mattie Edwards Hewitt, J. C. Maugans

TO BUILD the house is simple, to create the setting is from difficult to impossible; and in all cases expensive and out of proportion to the cost of of the house. The natural setting should be preserved intact and the house designed to fit. It is this lack of fitness which prevents the American community from having the charm of the European village. In Europe, they never think of the house without the setting or garden; while here in America, too often a house is a house and the garden a separate and distinct thing, a fad for the wealthy. Gardens are expensive in America, chiefly because we set up artificial standards in our domestic architecture. We design houses that are entirely foreign to their surroundings and then we attempt to create a setting for them. In Europe they fit the house to the setting and with very little gardening the effect is complete and charming.

In America, we are prone to dwell upon minor details of the house with but scant consideration for the scheme in general, its fitness to the setting and to the community as a whole. We think in terms of the individual house and parts of that house, whereas we should think in terms of the vast open country or the complete village, that the parts may be properly subordinated to the whole.

Often, and without real consideration, the owner decides he wants a Colonial or some other type of house, perhaps he has seen an old Colonial homestead set behind large trees on a large level plot with old outbuildings, fences and gardens, a real picture. Then he purchases a plot in a community where hills, ravines, rock ledges and great natural irregularities prevail and can still picture nothing but the old Colonial homestead as his home and insists upon that type. He feels that the lot is undesirable and expensive to build on because of the natural ruggedness, but "the neighborhood is good" is his excuse for buying it and because of the irregularities the price was not high. He does not consider that the natural setting determines the type and style of house more than any other factor. He utterly fails to appreciate his diamond in the rough.

If the plot selected is one of those elevated above the street or with ledge rock abounding, he immediately starts to work to level down the plot for his Colonial house. He cuts down the trees, blasts out the rock for his cellar, carts the material away and builds his home—very often a white frame farmhouse. When the house is completed he starts work on his garden. He removes all outcroping rocks, he fills in the ravines, builds retaining walls to support the embankments, and makes a smooth level lawn with a formal garden of old-fashioned flowers, sets out some spindling saplings or some Christmas trees from a nursery and feels that he has done something. He certainly has! To create a Colonial house and a Colonial garden (so called) on such a rough plot meant much work and expense.

But the result! Is it pleasing? It is not! It is flat, tame and uninteresting. The commonplace effect of a level lot and smooth lawn. He has destroyed the natural beauty of the plot, the irregular contour of the land. The rugged beauty of outcropping rock is gone; and the priceless old trees have been cut down as otherwise they would have been left ele-

Here the natural site was left intact and the building fitted to it; the enclosing court wall supports the rear bank and the pitch of the roof conforms to the natural grade, giving an air of snugness and unity. This little lodge on the Wm. Lucking estate, Cincinnati, Ohio, holds considerable suggestion for the prospective small home builder; R. C. Hunter & Bro., Architects

Where trees, rocks and other inherent beauties have all become part of the finished picture; a skilful adaptation of the house to its site by Henry W. Rowe, Architect

vated on mounds that were too high or in ravines that were too low for the level lawn. Further, even when the house and planting have acquired the mellowness of age, the place does not fit in with the adjoining scenery and no matter how well executed in itself, if it fails in this respect the result can never be successful.

If, at the start, the Colonial type of house had been abandoned and an irregular English cottage type selected, there would have been no expensive grading and landscape construction work, the natural beauty of the plot would have been taken advantage of without cost, the old trees could have been saved and the finished result would have had a sense of fitness that imparts the charm which no artificial circumstances can create.

Of course, the house would need to be properly designed, a rambling irregular type that suits the natural site. And it should be constructed of local and not foreign materials, so as to maintain a definite relation and tie between the house and its setting.

AN INSPECTION trip through any of our suburban communities must convince a careful observer that most of the houses are designed in the haphazard manner, with little or no regard for their fitness to site and community. We see Colonial frame farmhouses perched on top of rock ledges which demand a "medieval castle" or a "lighthouse" type. We see the "medieval castle" bristling with towers and pinacles set on a broad level plot of monotonous uniformity. We see houses built on the hillside with deep cuts and fills to give a level plot for a Colonial house whereas an irregular English type would have made a picture. We see plots that once boasted rocky ravines below the street level and with fine old trees, now as level as a parlor floor, and a nice white Colonial farmhouse with center entrance built level with the street with no trees, no ravines, no rocks—a bald, monotonous and commonplace affair.

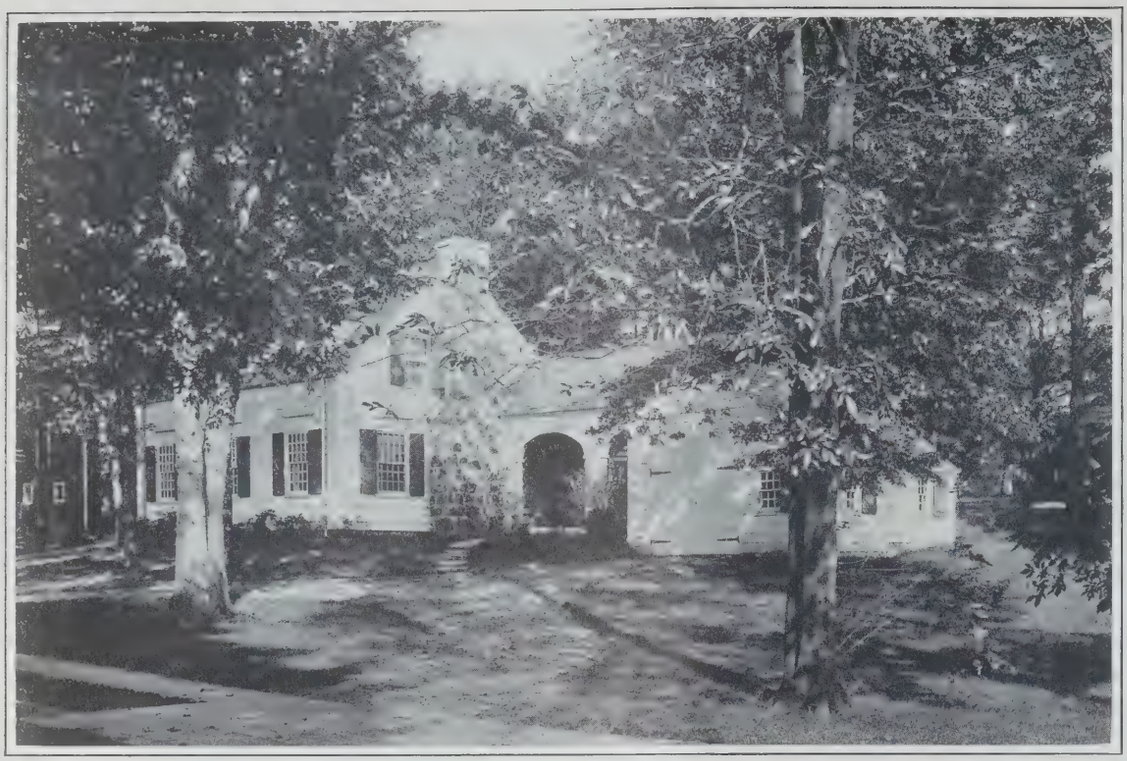
With a plot of this type the ravines, rocks and trees should have been left intact and a house of early English or medieval French type should have been designed, with bridges thrown across the ravine from the street level to a terrace at the first floor level of the house. The basement should have been left entirely exposed and a sunken wild garden developed.

It must be remembered that opinions and tastes not only vary, but that they change also, often in a short space of time suffering a complete reversal or refutation. One condemns what is not understood. One becomes tired of the commonplace and longs for something interesting and romantic. Many, who have a distinct dislike for the antique, become its greatest advocates when they learn to understand and appreciate it.

The decision to have a Colonial house should not be made merely because of a liking for the neat prim appearance of the exterior, the formality of symmetry in design and bright interiors, the effect of a multitude of large windows. Rather let the requirements of the lot determine the type of house —at least the exterior masses and detail. The interior can then be modified to reflect the individuality of the owner.

Often before the house is completed the owner, having decided upon the type he thought he wished to build, without due consideration to the requirements of the land and without thorough acquaintance with other architectural types, condemns his own first judgment (when too late) and feels that he should tear down the house and start over. This is a bitter disappointment, for, as a rule, one's "dream house" is built but once in a lifetime and then often only after years of anticipation.

UNHAPPILY, the notion is still current that four walls and a roof make a house and that a lot is measured only by its width and depth, with straight lines and square angles, that the value of the house is in proportion to the square feet of floor space it provides for living purposes and that the value of the lot is in proportion to its frontage and to its approach to a billiard-table level. Obviously, four walls and a roof do not make a house, they make a box if well built. A regular rectangular, level plot is not the most valuable nor the most desirable, but rather the least so for a country house. The third dimension in the lot—that is, the contour—is



Instead of the usual clearing and grading, the slight irregularities of surface as well as the trees were in this case turned to distinct advantage and the house so perfectly fits its site that it seems to have been there forever and, at first glimpse, one is not conscious that garage and dwelling, though built as a unit, actually rest on different levels. Home of Mr. Robert Mears, Jr., designed by R. C. Hunter & Bro.

of more importance than either frontage or depth. The more irregular the lines of the lot and the more irregular the contour, the more pleasing the result if the house be properly designed.

Of course, an irregular lot is difficult to handle; it requires a thorough understanding of underlying principles and requirements and then much study and work, but, the more difficult the problem, the greater the study required; and the results are, in direct proportion to the amount of this study, something that is distinctive, fitting, and beautiful. That which comes easy usually has no intrinsic merit.

It is for this reason that altered houses often possess greater artistic merit than new ones. The conditions set up by the old building require study and planning with the result that new ideas are born and something of beauty created.

One thing, however, must not be lost sight of; you cannot expect a boy to carry a man's load, and with difficult irregular lots, an architect of ability is required. Further you cannot tie a man's feet and expect him to walk, neither can you throttle an architect's imagination with a set of obsolete dining room furniture which simply must be used in the house or tie him up with "stock" doors and windows, and expect him to create a masterpiece. The architect must overcome the difficulties of the irregular lot and the requirements of the owner but he must have a free hand to solve the problem in his own way.

This does not mean that the ideas, tastes, and requirements of the owner are not to receive due consideration; quite the contrary, but they must all be put through the melting pot, the dross burned off and the gold retained, if there is any of the finer metal left after the refining process. This is the function of the architect, his duty is not to prepare drawings, specifications and details, but to create through his powers of imagination. The "mental picture" which the architect forms of the house and its entire ensemble is of greater importance than all of the work that follows after. If it is poorly conceived, the results are doomed, for the house in its relation to its surroundings, the many different angles and perspectives involved, the effect of trees and other natural conditions, to say nothing of the orientation and effect of sunshine and shadow, cannot be adequately portrayed on paper and one must fall back upon the mental picture of the house and its setting during the translation of the picture into building material.

Whenever material indigenous to a region can be used it lends a particular air of suitability and enduringness as with the stone houses of Pennsylvania here happily exemplified in the home of Mrs. R. T. McCracken at Germantown; designed by Mellor, Meigs & Howe

Prize Winning Poem

Mrs. Charles H. Stout Dahlia Poem Contest

Out of nearly a thousand entries in the Dahlia Poem Contest these verses by Mr. Robert Hillyer were awarded Mrs. Charles H. Stout's $50 Prize for the best brief lyric of joyous mood with the Dahlia as its theme.

The judges were Mr. Christopher Morley, Prof. John Erskine, and Mr. Frank Ernest Hill, all three men of distinguished literary achievement and themselves gifted makers of verse.

Honorable mention goes to Phyllis Erica Noble, Abbie Farwell Brown, Glenn Ward Dresbach, and R. V. Bradshaw for poems which appear on the page following.

DAHLIAS

ROBERT HILLYER

VANQUISHED by the threat of night
Spreading wild wings the day takes flight,
Pledging the armies of the light
Not to surrender;
And in our westering world appear
Dahlias, the sunset of the year,
Kindling the misty atmosphere
To sudden splendor.

Soon will the summer leaves be tossed
Where summer's memories are lost,
And, bound in iron bands of frost,
The earth will harden;
But in this final hour there gleam
Banners of glory, to redeem
The lingering hostages of dream
In summer's garden.

Not only do our eyes behold
Their pageantry of red and gold
Now when the twilight shudders cold
With fears unspoken;
But shining centuries to rout
The hazes of autumnal doubt
While proudly summer marches out,
Her ranks unbroken.

Recessional in robes of power,
A sunset folded in a flower
When first the grey horizons lower
With sullen warning,
They are the pledge of springs to be
After the snow; a prophesy
To rive the bonds of night, and free
Another morning.

Poems Which Won Honorable Mention In The Dahlia Poem Contest

(*See preceding page*)

TO THE DAHLIA

GLENN WARD DRESBACH

WE FEEL the Dream that wrought you
From perfect bits of Dawn
Caught from the shores of distance
That they had drifted on.

The Hand, whence constellations
To their design winged true,
Carved magic lines in petals
Like tinted cups for dew.

And surely He was dreaming
Who breathed on you in birth
Of children who would find you
In your warm nest of earth.

And hoping that eyes blinded
By walls at last might trace
A Master-Hand's designing
In your uplifted face.

Since walls had shut the sky out,
Shut stars and seas from view,
He gave a vast of beauty
In littleness of you!

DAHLIA

ABBIE FARWELL BROWN

NO RUSTIC belle in simple frock,
Or gipsy-bud of fringed allure;
No changeling in a fairy-smock,
Or nun in snowy coif, demure.

Such blending of ineffable dyes
Caught where the tropic dawns begin!
Her garment's delicate mysteries
Are wrought all-glorious within.

From waxen tissue, ruffed and quilled,
In rich rosette and purfled hem,
With raveling of magic frilled,
She lifts her stately diadem.

The wonder of that carcanet,
With burnished living fold-in-fold!
Could old Cellini's skill have set
Such tracery in gems and gold?

Could any wizard's master-spell,
With wand and word, by power unseen,
Evoke this lovely miracle
From an enchanted knop of green?

DAHLIAS

PHYLLIS ERICA NOBLE

CRIMSON and purple, like a dream
Of battles over long ago,
These blossoms struck, with sudden gleam,
Cervantes's* eyes, in Mexico.

Here in the garden, thickly set,
Flame upon colored flame, they blaze,
The little pompon's round rosette
Beside the cactus' starry rays.

As though the closing year had thought
To lighten up the gathering gloom
And all her pent-up treasure brought
To one last ecstasy of bloom.

Bright pennants of high enterprise
Brought o'er the far adventurous seas!
—My Sunset, gay with butterflies,
My Little Beeswing, sweet with bees!

**Vicente Cervantes who first sent the Dahlia from Mexico to Spain.*

THE GLORY OF MONTEZUMA

R. V. BRADSHAW

WHAT is a Dahlia?—it's simply autumn
Devised on Summer's magic loom of gold;
A silken fabric woven fold on fold——
Where God is written on each perfect hem.
What is a Dahlia?—it's a wondrous gem,
Of Montezuma's fabled store of old,
Whose beaming facets in the dust and cold
Unnoticed lay, till Flora's diadem
Resplendent gleamed with its most perfect flow'r—
And so the Aztec splendor holds its sway
In rays of glory that reflect again
The pomp of empire from my garden bow'r,
When Dahlias hold their court in jew'lled array
With stately nod, low laugh, and swish of train!

The Coming of Viola Jersey Gem

A Personal Story by the Discoverer

T. A. WESTON

LIKE many other strikingly good plants, Viola Jersey Gem came by chance!

Being English, and a professional gardener at that, it goes without saying I love Violas even more than Pansies and having, in the fall of 1920, secured a garden patch, I naturally desired Violas. Of course, I was told that I could not hope to grow worth-while Violas in northern New Jersey, especially on the poor, stony soil that I had.

The famous English named exhibition and bedding varieties being unobtainable I did the next best thing, and asked a wholesale seed growing friend to send me a packet of his choicest mixed seed, which was sown in the spring of 1921. In due course, the plants flowered so far as the summer season would let them, but earlier experience having taught me that first year flowers are no safe criterion, the plants were divided into three or four pieces that fall, and bedded for the winter where some protection could be given.

The real character of the plants was shown in 1922. Most of them were bedding types, small circular flowers, free bloomers with tufted habit but only mauve, white, cream and pale yellows. One cream showed exhibition characteristics, straggly growth with large flowers. A few were mongrels and were squelched and the blue cornuta form which had interested me the first year, showed up quite well despite the dry, gritty soil.

The following fall I again divided the best selections, including the cornuta type, the only one in the batch. Of this I carried some four-score over the winter. Half of these were planted on the rockery in the spring of 1923, the others being set around the edge of a perennial bed which, having been double dug and well enriched with rotted leaves and hen manure, was more suited to Viola needs. That season, the blue showed its real merits. On the rockery and in the border, the plants grew and flowered amazingly, so much so that all who saw it remarked on its close resemblance to a true Violet.

CONVINCED that it was far ahead of V. cornuta purpurea (syn. Geo. Wermig) I asked Mr. Totty to come over and see it. A heat wave in August caused the flowers to run off somewhat but it was agreed the plant was a decided break and accordingly I began to propagate it in real earnest, so much so that before winter set in, I was able to send Mr. Totty some 5,000 rooted cuttings to carry over in his frames. In the spring of 1923, I had sent a dozen plants to Dreer's. Mr. Legendre, Dreer's hardy plant propagator, returned from a holiday in France and was amazed to find Weston's Viola blooming bravely in August. Convinced that it was far superior to Geo. Wermig, he also began propagating it, but finding that Mr. Totty was taking it over, Dreer's refrained from listing it.

The success of Viola Jersey Gem wherever it was given the least chance during the past season, is common knowledge. From East to West it seems to have flourished, although in Portland, Oregon, the drought was so severe and water so scarce, that it never woke up until the September rains arrived, then to quote one grower's words, "it was the most glorious thing on the place."

Jersey Gem is not a true Viola cornuta; it is related to the many hybrids of cornuta, gracilis, and Bedding Violas that have been raised in England, although, so far as my experience goes, it is distinct in flower, a better grower, and finer in foliage than Lord Nelson or any other form. Nor, so far as I have read, are any of the newest hybrids raised in England very close to it.

VIOLA JERSEY GEM AS AN EDGING

Photographed in early September the picture shows what this variety will do when given a chance. Set out in late April as single stem plants in a double row 8 inches apart, by September the growth was nearly 2 feet wide along the edge of a Rose and Gladiolus bed in the author's garden

JUST how Jersey Gem Viola came into being it is impossible to state definitely, but I certainly believe that it is the outcome of a long line of selection. The friend who sent the seed said when I described my blue flower to him in 1922 that I had Lord Nelson: but grown alongside a genuine stock of that it was quite different as were Papilio and the choice gracilis hybrids obtained from Scotland. In 1923 I fully described my blue and told my friend what I was doing with it. Then he came back with the expressed suspicion that I had recovered his lost treasure. He had found such a form in the field and marked it for stock. The labor immediately after the war was such that many things went awry. Anyway, the seed-pod or pods of the treasure went into the general stock and although a big batch of the seed was afterwards sown, not a plant of the treasure turned up. Apparently I got one seed and thus, through having an eye for plant variables, rescued it from oblivion. Plants have been sent to England and I shall not be surprised if one or the other of three friends, now possessing stock, exhibits it and secures an award, and so confirms the action of the Horticultural Society of New York in 1924.

As to Jersey Gem's future, nothing can be said. By close selection it may eventually be got to come true from seed. What seedlings I have so far flowered show many variations, including purer blues, lavenders, and almost to red—but that's quite another story.

Fireplace in the Living-room

Where the Plot Determined the Plan

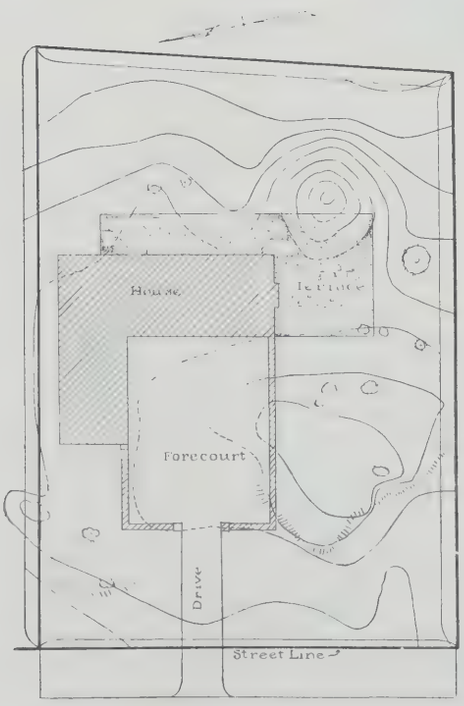
Home of Mrs. Truman P. Handy

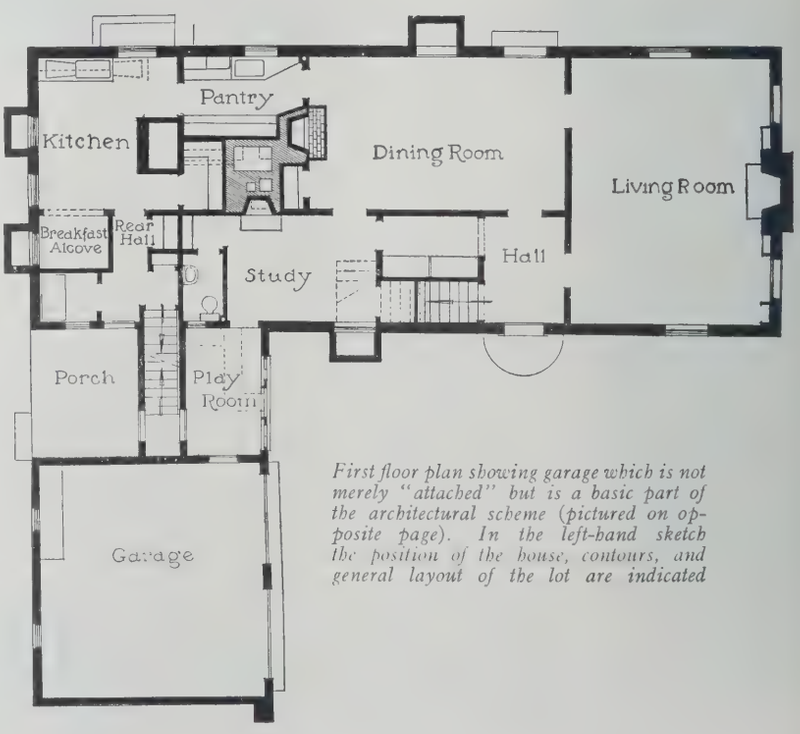
at Riverdale, New York

Designed by Thomas Harlan Ellett

Photographs by Thomas Buckman Temple

ALL the interesting irregularities of this 125 x 180 ft. lot were carefully preserved and the dwelling ingeniously placed amid boulders and existing groups of trees as shown in the left-hand sketch below. The house is further tied to its site by the stone walls of the forecourt (see opposite page) and as soon as minor planting and time have done a bit of mellowing it will be a completely delightful whole. Reminiscent perhaps of Old World architecture, it is nevertheless unmistakably American in spirit and rendering, especially pleasant in its restrained detail and wandering plan which appears so leisurely and is so compactly practical (see below)





First floor plan showing garage which is not merely "attached" but is a basic part of the architectural scheme (pictured on opposite page). In the left-hand sketch the position of the house, contours, and general layout of the lot are indicated

Fore court showing entrance and garage. (See plan on opposite page)

Glimpse of the east terrace (see plan opposite) and of the entrance hall

The National Garden Association

Formed to promote the annual observance of National Garden Week

LEONARD BARRON, F.R.H.S., President

Honorary Vice-Presidents: J. HORACE MCFARLAND, MRS. FRANCIS KING, MRS. RUSSELL TYSON, MRS. THOMAS G. WINTER, MRS. SAMUEL SLOAN, MR. FREDERICK NEWBOLD, MR. ROBERT PYLE, MRS. JOHN D. SHERMAN.

Coöperating Societies: SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS; NATIONAL PLANT, FLOWER AND FRUIT GUILD; AMERICAN DAHLIA SOCIETY; AMERICAN IRIS SOCIETY; ONTARIO HORTICULTURAL ASSOCIATION; AMERICAN FORESTRY ASSOCIATION; WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION; WILD FLOWER PRESERVATION SOCIETY; NATIONAL HORTICULTURAL SOCIETY; THE AGASSIZ ASSOCIATION; THE SCHOOL NATURE LEAGUE; SOCIETY OF LITTLE GARDENS.

Third Observance of National Garden Week April 19th to 26th

THE third Presidential endorsement was sent to Mrs. John D. Sherman, Pres. of the General Federation of Women's Clubs, who from the time this plan was conceived by GARDEN MAGAZINE & HOME BUILDER has so earnestly and whole-heartedly worked to have the program nationally carried out.

The White House
Washington, D. C.

February 11, 1925

My dear Mrs. Sherman:

It is a pleasure to comply with your request for a word expressive of my attitude toward the National Garden Week Campaign . . . National Garden Week seems now to be well on the way to establishment as a fixed national affair and I hope this year's observance of it will strengthen its position in the public interest and activities.

Very truly yours,

CALVIN COOLIDGE

The value of this week and what it can do is clearly shown in the following statement issued by the U. S. Department of Agriculture:

"Nearly 20,000,000 people in the United States, or about one-fifth of the population, live in villages, and 30,000,000 farming people use these villages for purposes of business, education, religion, health, and social well-being. Yet these centers of rural population are usually unattractive and often very ugly. A start, however, has been made toward beautifying the American village.

"Some examples of leadership in this respect are recorded by the Department of Agriculture which has been studying the problem of village planning from the standpoint of its importance to the rural community and particularly to the farmer. He goes there for amusement and for social purposes generally. His children often go there to school. An attractive village, says the department, is an important influence in stabilizing farm life and in counteracting the attractions which cities have for the young people of the farms. As the farmer's chief point of contact with outside interests, the village can make a big contribution to the happiness of farm life, even if it be considered from no other standpoint than the fact that it is the place where the farmer spends a large part of his income.

"Where villages are being made more beautiful, the impetus has come in nearly every case from local initiative. Villages that have well-planned streets, attractive recreation spots, and pleasing approaches are nearly always indebted for these advantages to the energy and public spirit of some small group of citizens. Under such inspiration dump heaps have been turned into garden spots, unsightly shacks and dilapidated stores have been torn down and replaced by smart, substantial business buildings, and extensive programs of landscape gardening and tree planting have been undertaken. Villages that have embarked on this path are finding that beauty pays. It improves local business and attracts tourist business. It enhances real-estate values and has a powerful influence in raising individual standards of efficiency and enterprise.

"One good example of a village that was not well planned originally but that now has been transformed into an extremely pleasing place, is Weston, Mass. Weston formerly had a large swamp area in its center. This has been drained, graded, seeded to grass, and planted to pine, fir, and chestnut trees. A new town hall and a fire station have been built opposite the entrance to the common. Public buildings are now centrally grouped. Old, unsightly structures have been torn down. The improvements were planned by a landscape architect. It took 25 years to put the plan through, but everyone in Weston now believes that the enterprise was worth the time and money it cost.

"A village that was started with a good plan and has realized it is Patterson, Calif. This village and a colony of irrigated farms occupying 18,000 acres, were planned in 1910. Roads leading to the village were strategically located and planted with trees and shrubs. The village itself has eight streets radiating from a civic center where the public buildings are located. In the last four years the residents of the village have built a public library, a community club house, a concrete swimming pool, and a grammar school, and have provided an automobile camp park.

"A town dump at Lewisburg, Pa., has become a scenic asset, through the activities of women, who formed a civic club, launched civic improvement propaganda, and accumulated funds for an improvement program. Formerly the first impression a visitor got on arriving and the last one he took away with him on leaving was one of squalor, because the town dump lay across the main approach to the village. To-day the land where the dump stood is the property of the civic club. Old shacks have been removed from it and refuse cleared away. It has been leveled and planted to grass, flowers, and trees. Spanned by gravel walks and surrounded by ornamental lighting standards, the visitor now enters the village through a green and smiling park.

"Many other examples of effective village planning have been noted by the department's investigators. Yet the idea that village planning is as necessary as city planning has taken root in comparatively few places."

There is no better way of arousing interest in every phase of civic beautifying as well as in each individual home garden than through carrying out the program of National Garden Week.

THE following films may be secured from Fred W. Perkins, Assistant in charge of Motion Pictures, Division of Publications, U. S. Department of Agriculture, Washington, D. C.: Garden Gold, Home Gardening. Films are furnished free, borrowers paying transportation charges both ways.

To illustrate the Better Homes Campaign the following lectures with stereopticon slides have been prepared:

Beautifying the Home Grounds
Planning the Grounds and the Home Garden
How Better Homes Help Build a Community
How to Make the Most of a Backyard

Each lecture with set of slides may be rented for $3 plus return transportation charges.

Address: National Headquarters. "Better Homes," 1653 Pennsylvania Avenue, Washington, D. C.

FOR National Garden Week Programs, Constitution, Bylaws and Programs for Garden Clubs, a Clean-up Campaign, address National Garden Association at Garden City.

ELLEN D. WANGNER, Sec.

SPRING IN THE AUTHOR'S ORCHARD

Could anything be lovelier than this mingling of overhead and terrestrial bloom, this triumphant outpouring from sod and from bough of earth's recurrent and joyous vitality? (A glory soon difficult of fulfilment for the American gardener because of the clamping restrictions of Quarantine 37—see page 140). Narcissus Sea Gull naturalized under the fruit trees of Mrs. Peckham's "tiny orchard (at New Rochelle, N. Y.) where about thirty varieties are quite at home"

When Your Garden Runs to Daffodils

ETHEL ANSON S. PECKHAM

Narcissus for Naturalistic Plantings and Varieties that Shine in Flowerbed and Border

Photographs by Rosch and Sherman R. Duffy

OUR garden runs decidedly to Narcissus in the springtime, and indeed bulbs are the veritable foundation of this small place. The first Daffodils we planted were the varieties EMPRESS and POETICUS ORNATUS. We made a shrubbery border in the late spring and in autumn filled all the ground between the young bushes with the bulbs. This was very attractive for a time, especially as along the edges we put patches of Scilla sibirica and Snowdrops. Later, as the shrubs grew bigger they shaded the Daffodils too much and the roots choked them so they died out except in the most open spots. In these latter the effect is now very good indeed. After the Daffodils die down and the leaves are dry, we pull them off, "tidying up," and a thin planting of Periwinkle and in places Pachysandra takes away the dull earthy look.

"Earth has put off her raiment
Wintry and worn and old,
For the robe of a fair young sibyl,
Dancing in green and gold."

BLISS CARMAN

After our first shrubbery bed came another. This was merely a clump or two of Lilac with flowering Cherries dotted between at wide intervals. Of course, this was just an excuse for more Daffodils. SEA GULL, PRINCESS MARY, FAIRY, PLENIPO, FRANK MILES,

White Lady, Great Warley, Czarina, Mrs. Langtry, and Madame de Graaff went in that autumn, and other bulbs such as Puschkinias, Chionodoxas, Scilla hispanica, S. Rosalind, and S. rosea, Crocus speciosus (autumn-flowering) and Snowdrops graced the edges in wavy borders.

Of the Daffodils, Sea Gull increased so rapidly that after five years we took out enough to replace the ten bulbs originally planted, also to fill a larger space in another bed, and to put about two hundred small bulbs in the grass where they have done amazingly well and where we can now pick hundreds of flowers. Fairy, an early yellow Trumpet, much better than Golden Spur, also increased rapidly and some of it was tried in the grass and has been also a great success. This flower has a delightful fragrance not unlike vanilla and is a good keeper in water if cut when just opening.

Plenipo is a good double but my favorite of all the Doubles is Primrose Phoenix, a pale yellow. The saints preserve us from most of the Double Daffodils except the more shaggy ones, such as Argent! This is charming and I do like the green spots on the petals. These are not very noticeable when the bulbs are well established or if they are protected in winter. When growing in grass there is little tendency towards greenness in Daffodil flowers and there may be two reasons for this. The sod may be a protection, the tops of the bulbs pushing up naturally at the right time. If the weather is cold and changeable they get used to it gradually; but where they are covered with hay in beds they come up under the covering and, when you take it off, a cold night or two may give the plants a severe check and streaky foliage with greenish flowers are the result.

Another reason for greenness is a lack of strength in the root system. Greenness is far more in evidence the spring following a very dry summer. When we have a drought like that of the summer of 1923 the Narcissus do not start growth so early as they should and when the root system is defective the plant above ground will not be up to the average. In the Daffodil Argent there should be small spots of green on the backs of the six outside petals while the rest of the flower should be clear yellow and creamy white. Green flowers are not bad if the green is practically absent! The old variety Van Sion when yellow is about as ugly a flower as could be, but when it goes green—epithets fail!

However, there is a greenish Tulip (Tulipa viridiflora praecox) which is quite fascinating, a greenish double flowering Japanese Cherry (Prunus serrulata) that is mysteriously beautiful, and what would Snowdrops and Snowflakes (Leucojum) be without their spots? Yes, I know the yellow spotted Snowflake (Leucojum vernum carpaticum) is far prettier than the green one, but please forget that just now!

There are some new Double Daffodils but I have not seen them in this country as yet. Some of their names are Milk and Honey, Mary Copeland, and Irene Copeland. I have never tried the gardenia-flowered double Poeticus as our garden is dry, and a damp soil is generally recommended for the success of this variety. This makes one think. On Cape Cod, in the most exposed sunny and dry positions, I saw them blooming splendidly. I believe they should be planted very deep and allowed to become crowded and left strictly alone. They always bloomed well where packed tightly in a solid border around a flowerbed. My friends who grow them in semi-shady spots complain of the poor blooming ability of this sort but the trouble seems to lie with the gardener. Most double flowers are unsatisfactory anyway. If the season is rainy, the stems become too long and weak to support the heavy heads and the flowers flop to the ground. One should not have to stake short-stemmed spring plants. Varieties that are too weak to hold up their flowers in the normal season are not worth bothering about.

A NATURALISTIC PLANTING IN ILLINOIS

Trumpet Daffodils lift their shining cups around this pool and run freely through the fringes of the woodland undeterred by the light leafage of early spring—such effects will soon be beyond realization for any save a few forehanded gardeners because of the ban on bulb importation

VARIETIES FOR NATURALIZING

SINCE the first experiment of putting the surplus Daffodils in the grass I have been steadily increasing the sorts used that way. I believe with Mr. William Robinson that flowers always look their best grown in the way natural to them when wild. The loveliest Narcissus poeticus I ever saw were in an open Birch wood near the top of a mountain behind Amalfi on the Sorrento peninsula in Italy. It was a warm sunny spot lightly speckled with shade. There are many places almost identical with this on rich men's estates over here; but few rich men are alive to their opportunities!

A landscape architect once said to me that it is well to have only one-third of one's garden given over to one sort of flower. Too much of the same thing tends to monotony and this is true of plants that stay with us all the year, but the ratio can be changed for those we have with us such a little while. The more flowers in your garden during April and May the better. It is all so joyous, such fun to greet the old friends and make acquaintance with the new. I believe in having Daffodils everywhere, the rarer sorts in large groups or patches toward the front of the flowerbeds among the herbaceous plants, being careful not to give a spotty effect, the more persistent in the grass. We have only a tiny orchard, but about thirty varieties of Narcissus are quite at home there in good masses. Some of the late Tulips, too, have been tried and are still with us after several years and the wild Tulipa sylvestris is very happy though we find him a shy bloomer. Crocuses and Grape-hyacinths come in their seasons, Dandelions also, and very pretty they are! After the leaves of the bulbs dry we scythe the grass, make hay, then mow and have a lawn till spring comes again and, joy of joys, no witch grass ever appears in the spots where the grass was allowed to grow!

It must be remembered that the best effects are had whether in beds or grass when splashes of yellow and cream or orange are intermingled with the white. Too many light-colored varieties near each other are dull, but introduce a dash of yellow and the whole effect is improved. Also, the shapes of foliage and growth of plants should be considered. I like to combine plants with round, heart-shaped, or fluffy foliage with those having sword-shaped leaves. We do not consider sufficiently the shape nor the gradations of green in our plantings; and if one's hobby runs in the narrow channel of plants having leaves of the same type, great care must be taken or the garden aspect becomes monotonous and the effect is more like linoleum, all of a pattern instead of the mystery and surprise of a fine oriental rug. While not a "crank" on color schemes, I believe that keeping to pale colors with a violent jolt of vivid color here and there is always safe.

A combination that turned out well was a group of Narcissus Great Warley—a huge bicolor Incomparabilis with yellow cup and white perianth—next to Narcissus Will Scarlett, which has an all-orange cup and a reflexing white perianth, and heavy, curving dark green foliage. Near these grow some of the tall summer Snowflakes (Leucojum pulchellum) and a mass of Heavenly Blue Grape-hyacinths. Below the Daffodils are lovely white Violets. Another good effect is produced by a mass of N. Bedouin, a very fine Incomparabilis with a round white perianth and orange-edged yellow cup placed near Will Scarlett and the Haemon—a yellow Poetaz and one that I have found perfectly hardy. My experience with the Poetaz group is that they need full sun. When I tried them behind the house in a bed which was shaded during part of the day they flinched and finally died. I have not yet found the Narcissus that will thrive in a very dry, partly shaded position. Scilla sibirica revels in such spots and that is probably the reason it does so well at the feet of shrubs such as Azaleas. Most places that are shaded for part of the day remain slightly damper than those fully exposed to the sun but close under a tree or a shrub the surface soil is generally very dry as the shrub uses the moisture for itself.

SORTS WHICH DO WELL IN SEMI-SHADE

IN CHOOSING Daffodils for the partly shaded (damper) places anything of a Poeticus or Leedsi nature will have more chance of succeeding than a Trumpet. If one can look up the antecedents of one's plants the location they will like may be easily chosen. The Barri variety Albatross certainly has Poeticus "blood" for it will succeed in the semi-shaded places as well as Evangeline and White Lady. We grow it in grass too with marked success. In the grass we have a patch of Autocrat (a splendid all-yellow Incomparabilis) near Artemis (a Bi-color with perfect white perianth and golden cup) and, for foreground, Thelma (a huge Poeticus with large orange eye). Frank Miles or Edrin, starry yellows, are also excellent "doers" and the old friends Barri conspicuus, Blood Orange, Gloria Mundi and Beauty may all be used to lighten up plantings of Sea Gull, Fairy Queen, or any of the Poeticus sorts.

In slightly shaded places put your orange-eyed varieties, the sun will not fade them so quickly then. Mrs. Chester Jay Hunt and Dorothy E. Weymss are good ones. Think of shape when planning your plantings too. Try to put starry flowers near round ones, reflexed petals near pancake shape, tall plants near shorter ones. Variety in the use of Narcissus is very life itself.

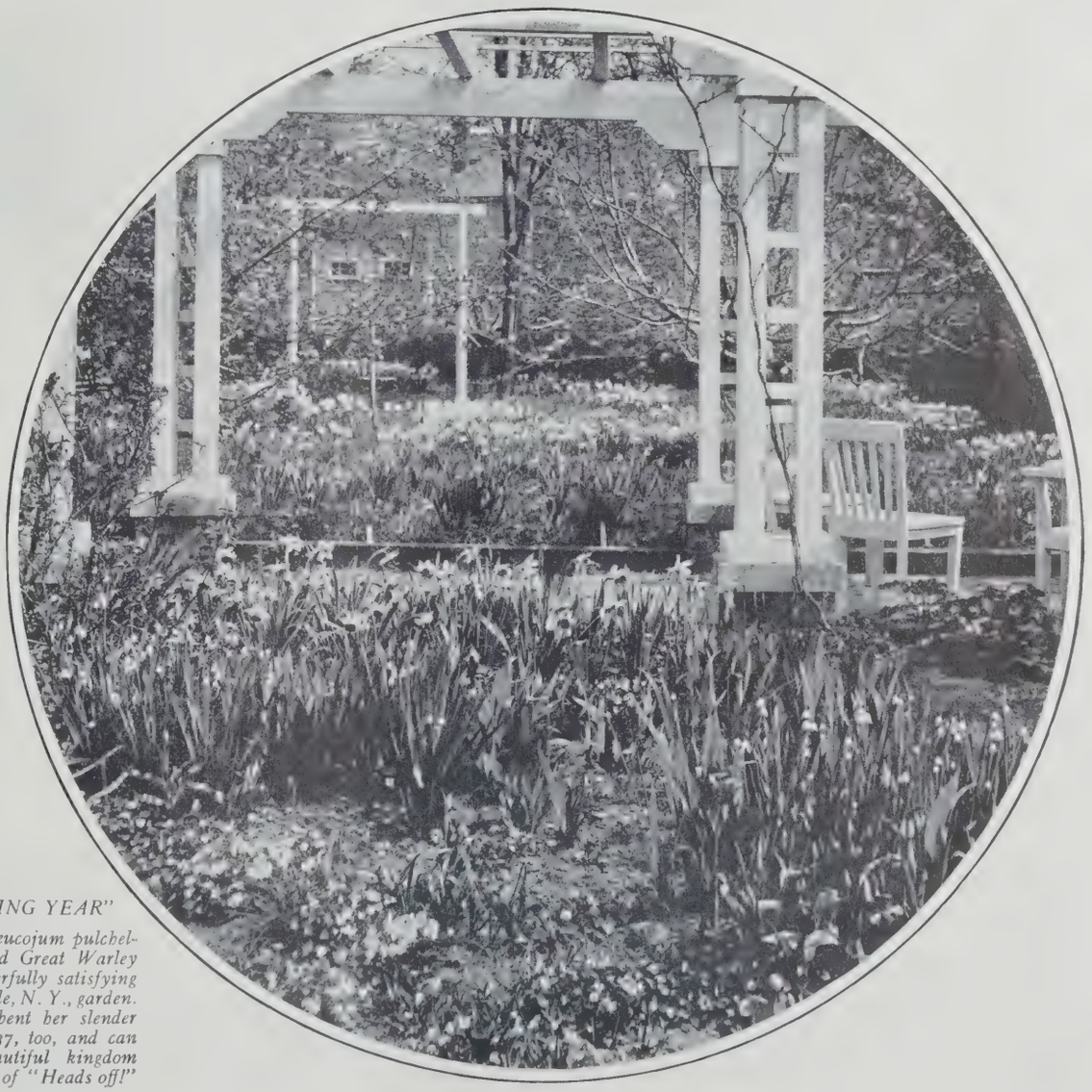
AMONG THE TRUMPETS

THE Trumpet Daffodils with a few exceptions do far better in beds than where they have to fight grass. However, Fairy is easily grown in grass and in England they use Emperor with success. I never tried it as the Bi-colors Madame Plemp, Empress, and Victoria disappeared after the first year. Emperor is a good old variety but Cornelia beats it all hollow.

My stock of Emperor, Sir Watkin (a giant all-yellow Incomparabilis), and Victoria have all come from forced bulbs. I never waste a pot of bulbs but after the flowers are past, snap off the stalks, and when the ground is thawed enough to use a trowel, separate the plants, being careful not to break the roots, and put in the bulbs. The leaves and stems will die down naturally and while the bloom will be unsatisfactory the first year, after that they should be all right. Our borders in the vegetable garden have come in this way. You should not put forced bulbs in the grass unless you dig a patch for them and let grass grow back later. Forced bulbs need some "babying."

The White Trumpet Daffodils are usually rather short-stemmed and the stems are apt to be somewhat weak. The shorter kinds really should be used in the rock garden as it is easy there to give them a ground cover of Thyme or some other shallow-rooted, low-growing plant. This not only does away with the bare look when the Daffodils are out of season but it prevents the faces of the flowers from becoming splashed with mud during heavy rains. There is a very small cream-white Trumpet we are fond of, named W. P. Milner. He is an old and well-tried variety and a gem for the rock garden, and may be grown also in sparse grass.

I enjoy putting Muscari of various kinds, Forget-me-nots, or Violas near the White Trumpets to set them off. N. Loveliness is a pretty thing, low growing and of a modest mien, a long, slightly drooping trumpet. A shy, well-named plant. The best medium-priced Narcissus in this class is Alice



"JOYOUS PROMISE OF A WAKING YEAR"

White Violets, Summer Snowflakes (Leucojum pulchellum) and Narcissus Will Scarlet and Great Warley (described in text above) make a wonderfully satisfying combination in the author's New Rochelle, N. Y., garden. The fairy-like little Leucojum has bent her slender neck to the guillotine of Quarantine 37, too, and can no longer be imported—in the beautiful kingdom of bulbs it seems to be a general case of "Heads off!"

KNIGHTS. It opens very early and keeps on blooming for a long time, is a daintily frilled, snow-white flower and a strong grower, in fact, good in every way.

The finest white Trumpet in my experience is Mrs. ERNST H. KRELAGE. This superb flower opens pale sulphur gradually turning to pure white, taking four days at least to develop and when mature, showing a flower of magnificent form and of a leathery texture. Mine attained, last year, a height of twenty-one inches and remained open for over two weeks. The lack of hot sun and the rain of that spring gave us the opportunity to judge what these flowers may be like in the English climate. The old variety MADAME DE GRAAFF is also what John Parkinson in 1628 called "a turninge whyte daffadyl," beginning sulphur but ending a rich creamy white. It is satisfactory for cutting and Mrs. Krelage has the noble air, looks you straight in the eye and knows her quality. I have two White Trumpets that are rather nice. They are seedlings of Madame de Graaff and each have a long cup, one with hardly any rim and the other with a curled back edge. They both seem to be sturdy growers too.

Of the Bi-color Trumpets SPRING GLORY comes the earliest and is a large flower. EMPRESS is a close second followed by VICTORIA and later by WEARDALE PERFECTION, the king of its type. The color is so soft and while it is a large flower, there is nothing coarse about the growth. MOONLIGHT, a new (to me) Bi-color, is quite suitably named. It has a pale lemon trumpet with lighter perianth and is of a delicate beauty.

Before we leave the Trumpets I will bravely enter the KING ALFRED controversy. The color, to my taste, is too strong, the flower is of fine shape, large, and on a long stem, a little coarse, but the worst thing is that it does not like to bloom for me. I have given it an honored place in full sun, good soil properly drained, enough and not too much (I think) food, protection in winter, and I do get a few blooms when the winters are not too cold. It does not like crowding and should be separated often to give the bulbs a chance to develop to flowering size. But, is it worth the trouble? That hard yellow can knock out of balance the most careful plans. It thrives in Cornwall, they say, I always wanted to live there myself but not just to grow King Alfred! [It would be interesting to learn how King Alfred behaves in our South.—ED.]

I have often wondered why we don't use the quaint Gerardian name "None-such" for that class of Daffodils listed as Incomparabilis. I like the use of Latin names for plants, but for busy people "incomparabilis" is a tongue twister. My particular joy among the Nonesuch is BERNARDINO, a stately flower on a tall, strong stem, wide petals of good substance and a frilly yellow cup with orange rim. I find he likes our garden, as does CROESUS. The latter has a perfect perianth of leathery pale yellow and a cup quite orange on the edge, and is very floriferous, increases rapidly, and likes a sunny situation. If you have never seen the delicate yellow and cream of the beautiful EPICURE, an aristocrat among the Incomparabilis, you have missed a treat. It opens about the same time as does Croesus and blends splendidly with that variety with a perfectly shaped flower; the plant grows excellently in the garden and is a fine exhibition variety. Among those with enormous flowers I have found HOLBEIN a gem. The petals are rather pointed but overlap at the base so that there is nothing "wingy" or "quartered" about the perianth. The contrast between cup and perianth is sufficient to attract the tyro's attention but not of the kind that dissatisfies the expert.

SOME LEEDSI WHICH DELIGHT

COLLECTING Narcissus is as fascinating a study to the real connoisseur as that of Oriental porcelain or of etchings is to those interested in them. Perfect shape, balance of form and color must be present. Add to this, good constitution and adaptability and you have the desired "best." The fine lasting quality of these newer Daffodils is the amazing thing. HOLBEIN, CROESUS, and BERNARDINO have been open for twelve days and look as if they would be good for several more. ST. VINCENT, a giant Leedsii, has been "out" for two weeks and looks a little "washed" by the heavy rains but is standing sturdily up and is as handsome as many a poorer sort after the second day.

Two giant Leedsi have given us and our friends much pleasure. They are of widely different types too, one SIRDAR, is tall, with a large frilled, pale lemon cup, the other, HER GRACE, is shorter, very white all over, and the cup has a double fringe with a silver edge. WHITE QUEEN and MERMAID are others delightful to possess. LORD KITCHENER has shirked in this garden so he is moving this summer to a sunnier, better drained position in hopes it will make more return for our care. A friend has grown it in the grass and shown me giant blooms.

Among the real Leedsi, QUEEN OF THE NORTH is quite the most beautiful. This flower should be grown in quantity to get the true benefit of its beauty and in full light with a dark background when the rays of the sun are slanting I defy anyone to show me a more dreamlike flower. EVANGELINE is good too, and far better than WHITE LADY. FAIRY QUEEN has usurped the place of MRS. LANGTRY who cared not for the dry struggle with elm tree roots and our cold, changeable winters. ST. OLAF is rather fascinating although, according to exhibition standards, not a very good flower. The perianth is wingy. It is more decorative in the garden than some others and makes a good foil for the perfect, round type. I find it a satisfactory bloomer and it increases rapidly enough for the flat-pursed amateur to consider its purchase an economy.

I divide the expensive sorts much more often than the cheaper ones, trying to get a stock of blooming plants as quickly as possible. It pays to buy the best varieties even if you can afford but one bulb of each and so continue to raise the standard of your collection. As the prices drop you keep pace always a little on the economical side, and sometimes you may buy a fine thing cheaply, the stock may be lost and your twenty-five-cent bulbs mount in one year to five dollars apiece! What will happen to prices after the exclusion of Narcissus goes into effect, no one can tell. It is disgusting to think that limitations of a purely commercial nature are put on our horticulture. I want no Daffodils from an infected district, nor does anyone. Quarantine those till the diseases are cured, but let us have the safe plants. Yes, we will have to go to Cornwall!

—Under Quarantine 37 of the Federal Horticultural Board it is decreed that after December 31, 1925, Narcissus bulbs will be forbidden entry to this country. Therefore gardeners who desire to add to their collections are urged to make up lists at this season and place orders now for fall delivery. Presumably, in thus fixing a future date some years ahead the F. H. B. was favored with remarkable prevision as being able to determine in advance the exact time in the future that the bulbs would become a menace to the agriculture of the country! There are not wanting people who feel that if the Narcissus was already a proved menace it was the duty of the Board to take preventive action at the time it was so determined.—ED.

How to Grow Chinese Lanterns

THE Chinese Lantern, beloved for its gay little orange and red bladder-like seedpods, is so easily grown that no flower garden need be without it. Listed in most catalogues under its family name of Physalis, in several species, Physalis Francheti will be found easiest of cultivation and best for the average garden. An ornamental perennial (best treated as an annual) it makes a 2-foot bush with uninteresting flowers but with grotesque fruits, the envelope enclosing the berry inflating until often 2 inches in diameter. Not unlike small lanterns, these if dried and brought indoors will retain their color throughout the winter. The plants like a moist soil, a sunny exposure, and should be set from 1 to 2 feet apart in the rows. The roots spread freely, and may become a nuisance in a trim border. To have the fruit ripen and the envelopes develop high colors, seed should be sown indoors for later transplanting. The berry of this odd plant is edible.

An early American maple mirror with the familiar eagle motive in a room of the same period; Miss Gheen, Inc. (Chicago), Decorators

THE DECORATIVE USE OF MIRRORS

AMY RICHARDS COLTON

Decorator, Author of "Where Wall-Papers Belong" (Garden Magazine & Home Builder, Sept., 1924) "Period Furniture & Its Use" (Oct., 1924), "Rugs That Make a Restful Room" (Dec., 1924), and Other Articles

Photographs by Mattie Edwards Hewitt and by courtesy of The Metropolitan Museum of Art

THE whole feeling of a room may hinge on the placing of mirrors, and a homelike or a formal atmosphere may be created at will. Like all important details in furnishing a house, mirrors should form part of the architectural composition and even of the color scheme, for they reflect color and their frames can be decoratively treated. They should be carefully studied from all these points of view before being selected or placed, and the thing to beware of is the indiscriminate use of them where they serve no decorative or practical purpose.

As a mirror is of necessity a focal point in a room, it must therefore be placed where it becomes either the center of a composition or lends light and reflection where both are needed. In our small suburban houses or cramped city apartments judiciously chosen hanging mirrors or those set permanently in panels, are extremely valuable for increasing the apparent size of a room or its height. On the other hand, where a ceiling is too high, a somewhat horizontal mirror may appear to lower it. The correct proportion of mirrors in relation to a room is always most important. Unexpected vistas can be created by the proper use of mirrors, bits of out-of-doors reflected, or color from another part of a room repeated. A vase of flowers in front of a mirror makes a charming reflection. A narrow hallway may be widened by a well-placed mirror and any dark spot lightened.

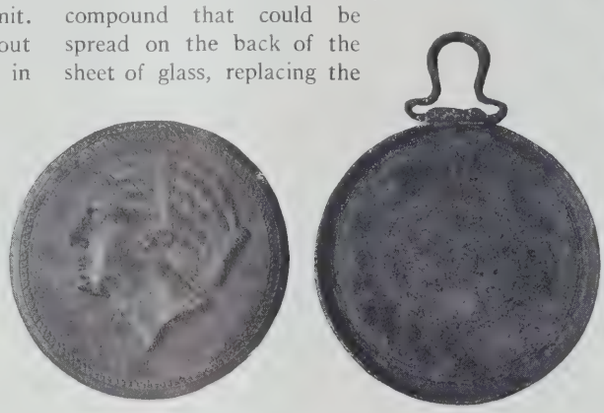
The uses of mirrors for toilet purposes are too obvious to dwell on and of course their origin was due to this use. During the Seventeenth Century the favorite dressing mirror was the small toilet-stand with drawers that we sometimes call "shaving-stand." These prevailed from the times of William and Mary and Queen Ann to almost the middle of the Nineteenth Century. There appears to have been no thought of long mirrors to dress by till about the middle of the Nineteenth Century and from then till now they have seemed

mainly utilitarian things without charm, that should offer a fresh field to the designer.

THE first mirror was doubtless an unruffled pool of water and its use for this purpose must have gone back to the first maiden who preened herself before it, but as far as we know, the earliest manufactured mirrors were disks of polished metal, either brass, bronze, or silver. In form they were either small standing mirrors or what we now call hand mirrors. Their surface was slightly convex and polished as evenly and highly as the methods of early times would permit. These metallic mirrors were used throughout the earliest civilized Oriental countries; in Egypt, Greece, and Rome. In all important museums there are specimens of them to be seen, and it is interesting to notice how little the general form of them has varied from 500 B. C. to our own day. The early metal workers lavished more skill and imagination in ornamenting the frames and handles of their mirrors than we usually do now, and on them may be found engraved everyday scenes from the lives of prosperous bygone peoples which make one realize how closely akin we are to them, though 2500 years may lie between.

Through the Middle Ages metallic mirrors remained in use, and in addition to the large hand mirrors and those on a stand, there were pocket mirrors in cases, and hand mirrors light enough to hang from a woman's girdle. These last seem to have been as indispensable as the vanity case of the "flapper" of to-day. The later metallic mirrors were more often of polished steel or silver than bronze.

It is an open question whether glass was first made in Egypt or Syria, as evidence points both ways; but in any case its earliest use was not in connection with mirrors. One of the first references to its use for this purpose was by the elder Pliny in the Second Century A. D. At that time the glass was backed by sheets of tin as a reflecting surface. But though mirrors of glass backed by sheets of metal were known, they seem to have been little used until the Germans in the Fourteenth Century perfected a metal compound that could be spread on the back of the sheet of glass, replacing the clumsier method of an actual sheet of metal.



No doubt glass mirrors crept into popularity slowly, owing to the imperfections of the early glass and the relatively small sheets it could be made in. It had no advantage over a polished metal surface until it cast a clearer reflection when backed by metal than the metal alone would give. The superiority of glass is, first, to keep unclouded the metallic surface back of it; and, secondly, to give a more pleasing and becoming color to whatever is reflected in it. Glass that resembled frozen water in color was preferred. It is supposed that glass was first introduced into Europe by the hard-worked Crusaders, who seem to be made chiefly responsible for introducing nearly all of the Oriental arts.

Carved Rococo Spanish gilt mirror with hand-wrought iron candleholder available for present-day use; and one of the very early mirrors of polished metal, Greek, Fourth Century B. C. (described in accompanying text)

Up to the Seventeenth Century the only mirrors that had any architectural value were those made in Italy, and even there the earliest wall mirrors with glass had more artistic than architectural value. They were small, round, and very deep-set, the frames wide in proportion and elaborately ornamented, as if to focus attention on the jewel-like quality of the glass. The next step in Italy was the making of larger mirrors with carved frames, having architectural motifs. These usually had a gesso finish in gold or polychrome and corresponded in style to the picture frames of the same period. They became large enough during the Renaissance to have some architectural importance. In Spain the mirrors of the corresponding period were similar to the Italian but richer in color.

In northern Europe, particularly in England, mirrors counted very little decoratively or in the composition of a room until the feudal age and the Renaissance had both passed and the early Seventeenth Century had dawned. The advent of smaller country and town houses with their paneled walls, and the greater knowledge of glass making brought mirrors into vogue for wall decorations.

From the time of Louis XIII in France and

A Queen Anne type of mirror with engraved pattern on the glass and made of two pieces imitating earlier times when a piece of glass large enough for the entire mirror could not be made. Living room decorated by J. C. Demarest Co. for Mrs. Cornelius H. Tangeman, New York City

the Stuarts in England, they became quite general among the well-to-do as one of the accessories to the furnishing of a fine house upon which celebrated artists and craftmen lavished skill and thought. It began to be discovered that they added length and breadth to an awkwardly shaped room, helped to create vistas, reflected and increased light. Large mirrors began to be hung or set in the paneling over fireplaces or on the walls for their reflecting value. Their frames were of every variety of carved, gilded, polychromed, or lacquered wood. In England during the Stuart period frames were sometimes made of crewel or bead-work in quaint patterns, and in the time of William and Mary elaborate frames of colored beveled glass in patterns, held in place by a metal backing, came into fashion. The glass itself was sometimes engraved in patterns, which offered additional reflecting surfaces. By the time of Queen Ann frames were usually of walnut with gilt ornaments or of gilt alone.

MIRROR frames, like other architectural accessories, followed the fashion of their own period in their details, materials, and general composition, and if one is fairly conversant with the architecture of a given period and country, one can pretty definitely guess the date and origin of a fine mirror.

With the Eighteenth Century came the continued development of more elaborately and delicately paneled rooms, and the greater elaboration and refinement of living. Entertaining was a passion of the rich and all great houses were planned from the point of view of large rooms arranged in vistas for the purpose of formal and lavish entertainments.

From the times of Louis XIV in France and George I in England the fashion of setting large or small mirrors into the panelings of rooms, as one would pictures, became general and reached a very high state of perfection in both of these countries. During the reign of Louis XV the craze for "Chinoiseries" was at its height and most graceful and fantastic mirrors were designed, with frames not only elaborately carved and gilded in the peculiar unbalanced manner of the rocaille period, but with the glass of the mirrors also decorated in fanciful pseudo-Chinese motifs. In England at this time Chippendale was designing similar mirrors but more restrained in treatment, and known as Chinese Chippendale.

In addition to the larger mirrors hung on the walls or set in panels, there were numberless small ones, often in pairs, in the form of sconces. They were set in the narrow spaces between the panels and their small pieces of glass merely acted as reflectors for the wax candles that stood in the sconces.

The latter part of the Eighteenth Century brought in a more delicately classic, and less fantastic style of decoration; and mirrors, like everything else, became simpler, more balanced, and also less imaginative. The Brothers Adam brought back classic ideas to England from Italy and the reflex of these ideas was shown in their finely designed gilt and painted mirrors, with laurel leaves, ribbons, urns, rosettes, and classic moldings. A familiar and now rather hackneyed style of Adam mirror is the oval form, in which a smaller oval is placed inside a larger one, and the space between the two joined by delicate traceries and rosettes over the glass, forming a border.

"A mirror is of necessity a focal point in a room, it must therefore be placed either where it becomes the center of a composition or lends light" as here in this hallway in the home of Mrs. Richard Deal, Columbia, South Carolina, decorated by the Arden Studios

We are all familiar with the Empire styles of the early Nineteenth Century when mirror frames, as well as other furniture, usually were made of mahogany with applied gilt ornaments. The motifs of these ornaments were combination of classic and Egyptian. The finer mirrors had a good deal of dignity and beauty of proportion, but the ordinary ones were heavy, clumsy, and uninteresting.

IN THIS country from Colonial times to the early Nineteenth Century mirrors followed the general lines of the foregoing styles, with some individual touches that were developed by local cabinet makers and the need of using materials at hand. As in furniture, maple was often used where walnut or mahogany would have been used in England. There were many simple gilt mirrors, both horizontal and perpendicular that had crude decorations painted on panels under the glass. One gets the same effect in the clocks of this period.

During the American Empire Period heavy mirrors of mahogany with gilt ornaments surmounted by a gilt eagle were very familiar. We have all been haunted by them and by the sombre plain mahogany ones, whose gloom is only relieved by an inner gilt molding. They seem to have no excuse for existence except for practical purposes.

The Eighteenth Century became so obsessed with the use of mirrors that any one stupidly imitating rooms of those times might easily overdo it. In this country twenty-five or thirty years ago every public place glittered with mirrors for no rhyme nor reason except the mere joy of reflection and the false sense of splendor they created. Fortunately, however, people are nowadays more and more coming to realize that there is a proper use of mirrors not only for public places but for private houses and that their discriminating placing may add an air of spaciousness to even a very small room.

Wildflower walk in the garden of Mr. F. E. Drury at Cleveland, Ohio; Ferruccio Vitale and Alfred Geiffert, Jr., Landscape Architects

Gardens of To-day

Which are Widely Diverse and Yet Unmistakably American

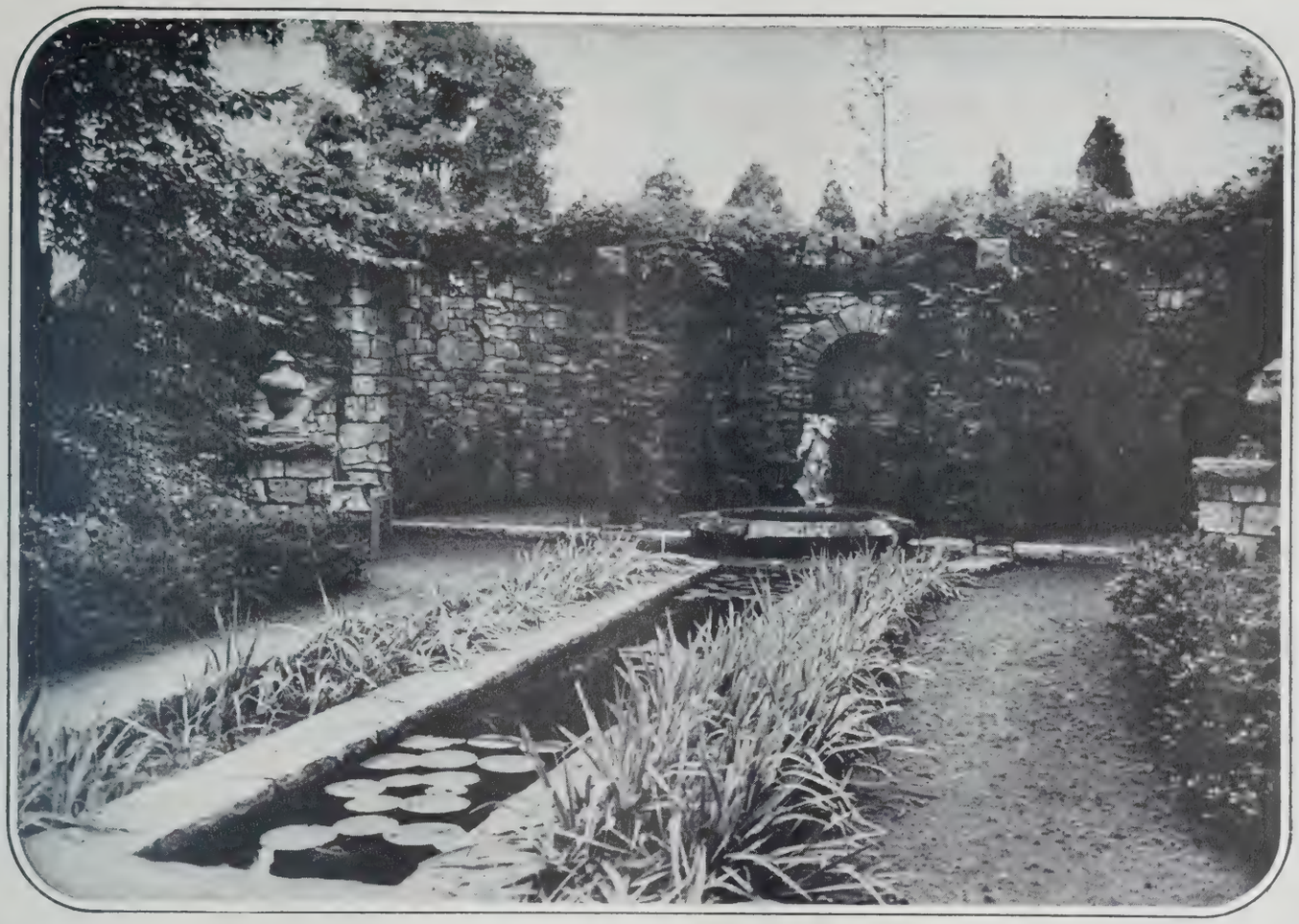
[*From the present exhibition by the New York Chapter of the American Society of Landscape Architects; see pages 123, 124, 125, for other views, also descriptive account on page 153*]

"In all the waking lands
There's not a wilding thing
But knows and understands
The burden of the spring.

For nature, never old,
But busy as of yore,
From sun and rain and mould
Is making spring once more."

Bliss Carman

Peony time in the terraced garden designed by Richard Schermerhorn, Jr., Landscape Architect at Beukendaal, Mr. William Dalton's home near Schenectady, New York



The canal and Wisteria-clad pergola in the sunken garden by John R. Brinley, Landscape Architect, at the home of Mr. George Marshall Allen, Convent, New Jersey

A delightful sweep of tapis verte in Mr. Joseph H. Gay's garden at Llewellyn Park, New Jersey; Clarence Fowler, Landscape Architect

THE NEW GAS WARFARE IN THE GARDEN

WHEN the genial Dr. Oliver Wendell Holmes humorously characterized a garden as a place where nothing flourished but "weeds and evil beasts of small dimensions" he touched a chord of human sympathy, even though the condition was exaggerated. Since that day we have come to an intimate, almost personal, acquaintance with many pests that that time gardener little dreamed of, and step by step the warfare of conquest has kept apace with the invader, so that indeed we are infinitely better off, and fight with knowledge. If we recognize more pests to-day, we also know better how to repel or conquer, and insecticide makers have kept right along taking advantage of the newest teachings of science and giving the present-day gardener ammunition of known definite powers. The old-timers turned to the things at hand and used them not always understandingly, if often effectively, and tobacco has always been the gardener's first line of defense. He used it, as he believed, as a contact poison, thus missing much of its real

possibilities, and indeed it is only since "gas attacks" in actual warfare directed thought to the possibility of making "gassing" really practicable in the garden that scientific minds have uncovered the truth. Tobacco—or more correctly nicotine, for that is the efficient principle in the tobacco plant—works as a gas. It is a fumigant and not a contact poison.

THE DEADLY HYDROCYANIC ACID

IT IS a matter of common knowledge that hydrocyanic acid gas (prussic acid) is one of the most deadly of all substances, and its employment for exterminating vermin has to be done by experts. Greenhouse fumigation by hydrocyanic acid is highly efficient and was described in a recent issue of this magazine; but it is a last resort of the desperate because of its dangerous nature and is not advised for every-day use. Also it was likely to do some injury to the plants. Here was a potent agent, but the means hitherto employed (potassium cyanide dropped into sulphuric acid) to generate the gas had the defect of being too good—it produced a high concentration of the gas all at once, so the operator had literally to run for his life. The problem was to arrange the generation of the poisonous gas in safe, lesser concentration over a longer period. This has apparently been done by the making of calcium cyanide—by which the gas warfare can be carried on in comfort and reasonable safety. This material is strewn about in flakes, granules, or dust of various strengths. When exposed to normal air moisture the poison gas is *slowly* developed and a harmless residue of plain slaked lime is left—no residual poison or corrosive. Just how well this material will work in the open garden is yet a matter of experiment and trial, and it also has its possibilities for interior fumigation of buildings of all kinds, against rodents, vermin, rabbits and perhaps moles. This is one of the war's gifts to the arts of peace.

Re-Discovery of Nicotine as in Insecticide

GEORGE ARTHUR YARWOOD

WHILE the subject is not yet out of the experimental stage, several facts brought out by the tests at the Massachusetts Agricultural College shed a new interest on the use of nicotine and its compounds regarding their action as fumigants.

Fumigants have one particular advantage, whether in the form of a dust or liquid, in that they will go where no spray or dust will go and affect equally both chewing and sucking insects. As an example of the effectiveness of fumigants is their work against certain scales which get into places behind buds where they are inaccessible with the ordinary insecticides, but are successfully exterminated by a fumigant.

The use of fumigants in outdoor work is now acknowledged as successful. Nicotine can be applied either as a dust or a liquid, either as nicotine or nictotine sulfate, depending upon the sprayer's own personal choice. The dust or liquid is merely a carrier for the poison, and both nicotine and nicotine sulfate contain the same percentage of nicotine.

Nicotine is an alkaloid which is found in tobacco and may be obtained by soaking tobacco stems or ground tobacco in warm water. Because of the variety of percentages of nicotine thus obtained, it is often better to buy the solution, appearing under various trade names on the market, which contain not less than 40 per cent. nicotine and can be diluted to any desired strength. The liquid may be sprayed and as it dries the poison passes off as a *gas*.

Usually a fluid ounce of the nicotine liquid diluted with a little water and placed over a lamp chimney will fumigate about 1000 cubic feet in a greenhouse. Four or five rolls of paper soaked in the liquid will effect the same result if lighted and allowed to smolder, but the danger of fire makes this form more or less undesirable.

Nicotine Dust—Nicotine dust is prepared by mixing about 40 per cent. of nicotine with some finely divided, inert dust. The usual strengths appearing on the market are $1\frac{1}{4}$ per cent., 2 per cent., and 4 per cent, of which the 2 per cent. is the most common. This material is very good for outdoor work. The dust is blown over and among the plants with a dust gun, reaching and penetrating the insect and causing, seemingly, a paralysis of the nervous system.

Nicotine Sulfate Liquid—Because the preceeding two fumigants have a tendency to evolve the nicotine too rapidly in some cases, nicotine sulfate has been prepared by combining nicotine with sulfuric acid at proportions to make the nicotine present as 40 per cent. of the mixture. This material is available under several trade names. Whether nicotine or nicotine sulfate is used the same amount of free nicotine is present in both, so in deciding which to use the sprayer should consider whether he wants a large amount of gas at once, or spread over some length of time. If the gas is given off too rapidly, only such insects as are in the immediate vicinity at that time will be affected, whereas, if the gas is given off more slowly more insects are likely to be affected. The nicotine, so far as we know at present, is ineffective after about twenty-four hours in the sulfate form.

Nicotine sulfate liquid can be used successfully outdoors for plant lice, crawling scales, and other delicate insects. Probably other insects are affected, but at present we are sure of only these.

In the two following formulas for standard strengths soap (the common laundry soap is best) is added to act as a spreader and to increase adhesiveness of the spray. The first formula gives a strength of 1 to 800, while the second gives a strength of 1 to 1,000.

Nicotine sulfate 40%	$1\frac{1}{4}$ teaspoon	1 teaspoon
Soap	1 ounce	1 ounce
Water	1 gallon	1 gallon

Nicotine Sulfate Dust—Nicotine sulfate dust is a preparation from which the nicotine escapes more slowly than it does from straight nicotine dust. It also appears on the market in the same strengths as the latter. The nature of the inert dust used appears to have some effect upon the liberation of the gas. Thus, air slaked lime hastens the liberation of the nicotine because the lime combines with the sulfuric acid. Some colloidal substances like clay retard the liberation of the gas. Here again which sort to buy depends on the use for which the product is intended.

Nicotine sulfate dust is usually applied when the leaves are dry to prevent too great loss of the dust. For low plants where the leaves are rolled up and in any case where it is difficult to place the spray, the dust can be used to advantage. Dusting is coming into vogue again and holds great promise for the future.

THE STORY OF THE DUTCH COLONIAL

Part II.—Our American Homes and Their Furnishings

Modern-Made Furniture Which Carries the Dutch Tradition and Delights the Householder of To-day by Its Comfort

ELLEN D. WANGNER

EDITORS' NOTE: *The first article in this very illuminating and practical series will be found on pages 29-33 of our March (1925) issue; and in May the Eighteenth Century Colonial Furnishings and Their Part in Present-day Living will be described.*

Photographs by courtesy of Colonial Mfg. Co., Erskine-Danforth Corp., Edward I. Farmer, Inc., Weyerhaeuser Forest Products Co., W. Irving Forge Co., J. E. Herter & Co., Edwin A. Jackson & Bro., Keil Furniture Co., Kensington Mfg. Co., Rogers, Lunt & Bowlen Co., Arthur Todhunter

The Lefferts House, of Brooklyn, N. Y., built prior to 1776, a typical example of the hospitable-looking early Dutch Colonial dwelling whose doors "stand open to let charity in and out"

OF THE many modern types of house, none seems better fitted to American home life than the Dutch Colonial, a type that lends itself to almost any locality and to any purse. There is a reason for this, for the old Dutch houses of New Amsterdam were not so much copies of the homes left in Holland as they were strictly American adaptations built to suit conditions in the new land.

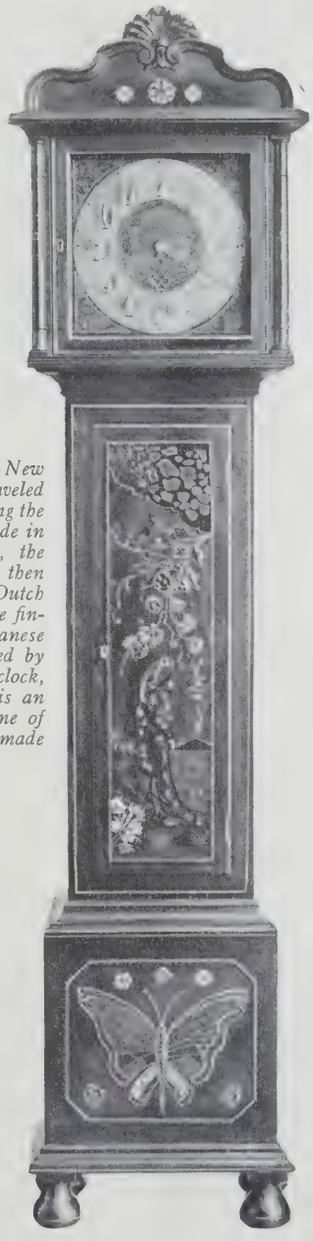
There is a comfortable simplicity about the lines of a Dutch Colonial house, whether ancient or modern, that bespeaks a like comfort and welcoming charm within. The Dutch houses of New Amsterdam, as well as their furnishings, differed from those of the New England colonists. The Puritans and Pilgrims were keeping alive the English type of village. The settlement in New Amsterdam was, by contrast, a trading-post, with all the friendly intercourse that such a settlement made possible. Comfort, not creed, was the watchword, and the homes of those Dutch burghers were filled with a spirit of democracy and well-being, of richness and, if we may so term it, a broad cosmopolitanism not found in the homes of the sterner settlers to the north of them. It was a time of well-stocked larders, of plenty, of ships from the East Indies, of the romance of barter and trade with the four corners of the earth, and the furnishings of those homes were so rich and varied that reproductions of them may fittingly be used to-day in the delightful houses being built by architects all over the land.

The present-day American home-maker, in deciding on this type of house, also desires suitable furnishings for it if he but knew where to find them. Many modern craftsmen are meeting this demand by reproducing the best of the old Dutch furniture, as well as that of the later period of William and Mary and of Queen Anne, giving to the twentieth-century chairs and tables of Dutch tradition the same good design on which the old was fashioned. To-day home-makers are buying with discrimination and taste, thinking for themselves, endeavoring to express themselves and their home life so honestly that they are giving to these years actual historical value. Indeed, it looks as though we were slowly ar-

The heavy double Dutch doors required such sturdy locks to hold and fasten them as this iron spring-lock, which is a faithful reproduction even to its hand-forged bolts

Of brightly polished copper and brass, nail-studded and made to last were the Dutch milk pails such as this. A milk pail no longer, it is now used as a log holder beside a modern fireplace

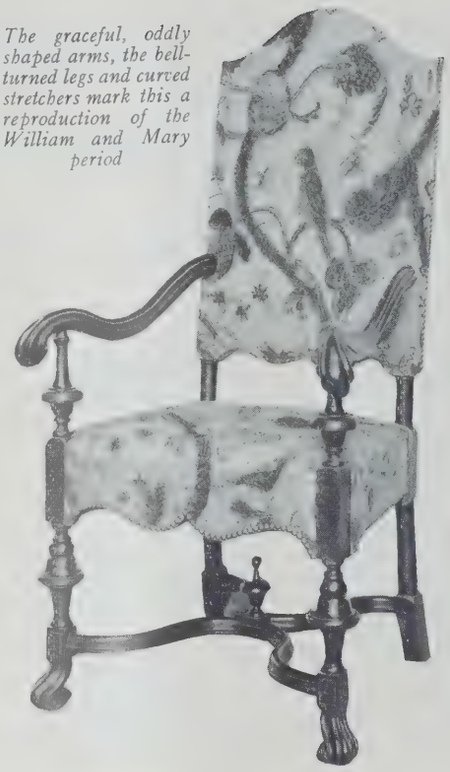
With hundreds of ships plying between New Amsterdam and the Dutch East Indies, the treasures of India, China and Japan soon found their way into all the richer Colonial homes. Rare Chinese vases, rugs and screens and jars, such as this porcelain ginger jar of the Ming Period, made these homes gay with their colors



The clocks of New Netherlands traveled far before reaching the colonies. Made in the Netherlands, the clock-cases were then shipped to the Dutch East Indies to be finished in the Japanese lacquer so beloved by the Dutch. This clock, though modern, is an exact copy of one of these old clocks made in 1600

riving at a definite period of our own while at the same time keeping alive the best that the past has to offer.

Recently, one of the leading of modern craftsmen was asked what each buyer of furniture should look for in copies of old furniture. The answer was emphatic: "Design first and last; good workmanship; good materials. If a buyer wishes period furniture, then let him go to the nearest library and study about that period. Let him get the history back of it and then find an honest manufacturer who is building this slowly and carefully. Discard the cheap factory-rushed productions. Remember that the furniture of other days cannot be reproduced by furniture hastily and poorly made. Craftsmanship, not factory-production, lies back of the chairs and tables that have stood the test of time. To duplicate that furniture demands an intimate knowledge of its every feature, of the conventions and traditions back of it, an understanding and appreciation of the inspired design and artistry of the old-time worker. Let them look for honest reproductions. They are to be had."



The graceful, oddly shaped arms, the bell-turned legs and curved stretchers mark this a reproduction of the William and Mary period

While not an exact copy of a Dutch low-boy, this table nevertheless carries so marked an evidence of Dutch inspiration that it will be found in perfect harmony with other William and Mary furnishings. This table furnishes additional proof of how the modern furniture makers are adapting ancient design to modern use

In fittingly furnishing the modern Dutch Colonial home, then, there must be sought the same spirit of simplicity and utility, of friendly hospitality and charm that pervaded the homes of New Amsterdam and up the Hudson in the 17th Century and the early part of the 18th. To attain this, the romance of those far-off days must be understood and the story of those homes be kept in mind.

FROM the days of that first settlement in 1615 and the earliest log huts, there was a daily, steady progress toward prosperity. Thickets and woods gave way to orchards and gardens, and the huts changed into stately houses with roofs of tile and with gables of gay yellow and black Dutch bricks. The steep roofs of the New Netherlands homes at first duplicated those of Holland, but changed gradually into roofs with graceful, sweeping lines, with broad over-hanging eaves. Slowly the gambrel or Dutch roof was developed, this giving additional room to the second story without raising the rooftree.

Throughout this little town that was to become the mighty city of New York, the burghers built their homes wherever the land seemed to promise best results, with houses facing the winding roads and paths, and with many Dutch double doors and windows with small panes set in lead and protected by heavy shutters. The walls of some of the poorer homes were simply whitewashed or covered with square tiles in gay colors, but in the homes of the more prosperous, walls were paneled or wainscoted, especially if the beds were to be built in like cupboards as they were in Holland. The ordinary burgher strewed his floor with sand wrought into wondrous designs with broom and brush, but in the better homes, floors were often of inlaid woods covered with costly rugs, and even the floors in the attic were laid in colored tile.

Each front door of these houses held a huge brass knocker kept bright by daily polishing, but this front door was seldom used by the family. The front of the house, with its great "fore room" was too fine to be opened except for very particular occasions and the kitchen was the comfortable gathering place for both family and guests. This kitchen was one of the largest as well as the cheeriest rooms of the house and well it might be, since it frequently served as workroom, dining room, sitting room and ofttimes for bedroom as well. With floor of brick or tiles and walls also of gaily colored tile, with iron racks for pots and kettles; spits, fire-irons, huge pots and pans, with rows of shining pewter plates on the dresser and the blue Delft ware on the shelves, it was a most attractive spot. In every kitchen, rich or poor, was a vast array

Preserving the structure and decoration as well as the walnut used in the best styles of Dutch furniture, this modern dining-table and cabinet are noteworthy for their dignified simplicity. This extension table is of unusual interest as the leaves form part of the table itself when closed, gliding into a smooth surface by simply pulling them out

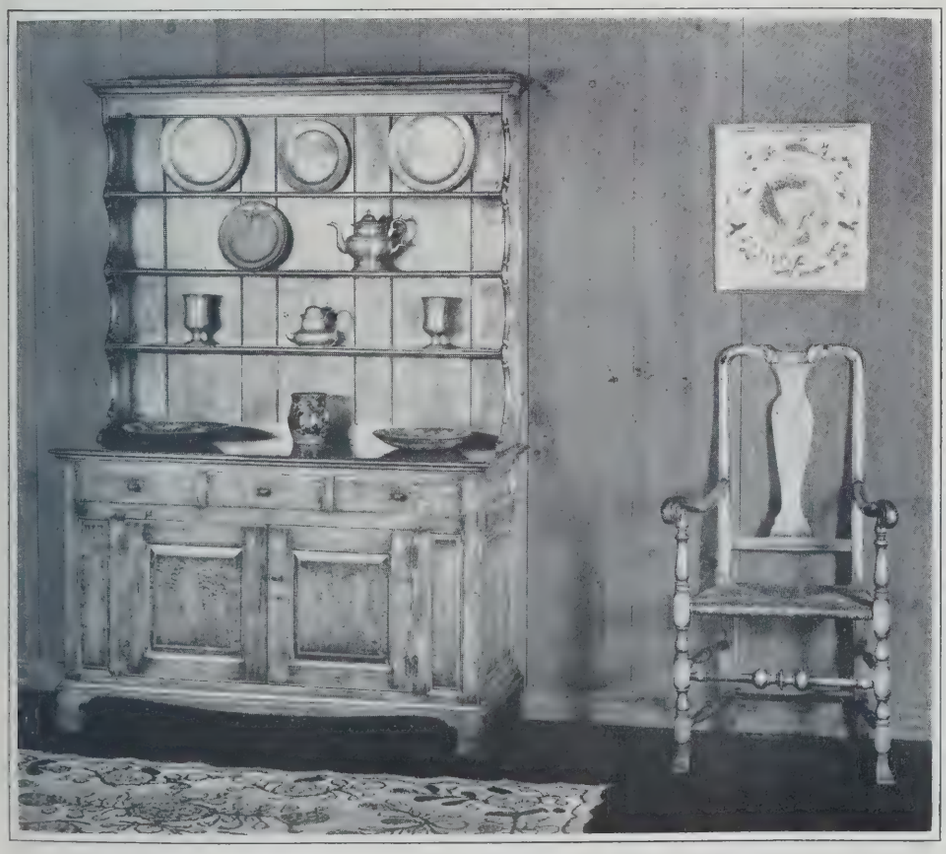
of cleaning utensils, mops, brushes, pots and pans to effect that cleanliness and good cheer so necessary to every Dutch home-maker. In all the inventories and histories of those times, mention is made of this array. Sometimes, these brushes were quite frankly placed in the front hall beside the stairs, the staircases themselves being often made of white tile, meticulously clean. To the Dutch, their houses were their world; they loved to care for and embellish them.

IN THE living room, the most important feature was the huge chimneypiece, with fireplace either built flush with the wall or with a shelf. A large tile hearth extended before the open fireplace and colored tiles were set around the face of the opening. These were of every hue and design, many of Biblical characters, some of kings and queens or other great people. Often this chimneypiece would be elaborately carved and with a valued painting hung in its centre, with frame of ebony. To hold the logs, there were great andirons with brass heads of dogs or lions, and rows of silver and pewter candlesticks ranged on shelves near by.

While very economical of money for pleasure, the Dutch would spend generously on fitting up their homes. So, in this living room, there would be a Dutch table, often much like the trestle table of England only made of walnut, or there might be several small tables, or one folding table. On these, were table covers or "carpets," one of the most important and decorative features of a Dutch room—generally handsome Oriental or Chinese rugs, often with ends of heavy fringe. At meal-time, the custom was to cover these carpets with a fine damask linen cloth and the table itself would be made gay and sparkling with massive silver and pewter pieces, fragile porcelain from China, and glassware and blue Delft from Holland. In every home, no matter what its size, there seemed to be some lovely bit of furnishing from China—porcelain or lacquer, fans or huge vases or carved objects in ivory, ebony, or teakwood, pictures on silk and paper and odd pieces of furniture of black lacwork with figures worked out in gold.

With its narrow shelf and Dutch oven, this fireplace is in the pure Dutch style. The wall-paper, is, of course, of a later date. Especially of interest is the size of the fireplace which was small, following the traditions of the home country where wood was scarce. The burghers of Manhattan could not at first reconcile themselves to the reckless burning of great logs of wood and the fireplaces were small because of this feeling of thrift

One of the most cherished features of a Dutch home was the great linen chest or "kas." Often seven feet high and equally broad, these literal treasure-chests were filled with the exquisite linens. Each little Dutch maid had her chest to hold the results of all her spinning from girlhood to wifehood. Often these chests were made of lignum-vitae or some precious East Indian wood, frequently inlaid and often entirely covered with leather. Some were of ebony or oak or walnut, standing on four cumbersome balls for feet. Many had huge iron locks and heavy keys; others were mounted with brass or silver and were beautifully carved and ornamented. Here were kept the girlish treasures, while still other chests held the table and bed linen, the curtains and clothing woven by her mother. So many uses had these chests that the wealthiest burghers possessed a dozen of them, the living room often containing two or three, as well as coffers and cupboards. Valuable they were, and kept beautifully oiled and polished, their woods taking on deep, rich tones that constrasted well with the gay carpets and hangings and the beauty of gleaming brass and pewter about the room. In everything but size, the modern artisan is reproducing these chests, some elaborately carved, ornamented with



This beautiful and painstaking reproduction of an early American pine cupboard is especially interesting in proving how the various types of furniture may blend. The Dutch chair alongside, as well as the Dutch teapot on the shelf are in perfect keeping. Retaining the quaint spirit of the originals, pieces such as these can satisfyingly lend to any modern dining room the charm and simplicity of early Colonial days

brass or iron, with hand-hammered lock-plates, wrought-iron handles and hinges, so that they hold all the beauty and romance of those of older times.

CUPBOARDS and cabinets there were, too, of all kinds of wood, with glass doors so that the china on the shelves might show to advantage. Each shelf had its own cloth of fine linen or tapestry, and on top of both cabinet and chest stood heavy pewter and silver basins, tankards, and goblets. Like the furniture, this silver was substantial, yet simple in design, the tea and coffee pots with domed covers and curved handles and spouts.

In reproducing this silver, the silversmith of the present day has closely followed the lines of the original pieces. The result is a modern silver typically characteristic of that early period. This definite William and Mary style, with its quaint design and elegance, depending for its beauty on simplicity and purity of line, is unusually attractive and in strict accord not only with the Dutch but with any dining room in early Colonial or English period style.

Paintings in ebony frames there were in plenty and maps and mirrors so that even to-day, these rooms would seem beautiful as well as costly. And the dressing table or "lowboy" of the little flaxen-haired Dutch maids would not suffer by comparison with those of her 20th Century sisters. Often of ebony or teakwood, carved and inlaid, with mountings of brass or ivory, it would have finest linen for its cover, or a gay bit of tapestry, or, did she choose, paduasoy or "taffety" to match her curtains. And here were spread the treasures brought her from all over the world, glass perfume bottles, silver toilet articles, silver candlesticks and snuffers, toilet boxes of tortoise shell and mother-of-pearl, boxes of ivory and filigree holding rare jade beads. When sitting before them these lowboys did not permit the knees to go comfortably underneath—a defect overcome in the modern Dutch dressing table without losing any of the salient features of the earlier type.

In thinking of those homes of long ago, and of their furnishings, it must be remembered that the bonds between England and Holland at this time were very close and the household belongings of the two countries were very similar. Flemish workmen had poured into England, carrying their trade traditions with them, lending their influence to English furniture so that in many of the pieces brought to the New England colonies from England there was a marked trace of this style which accounts for some of the similarity that is to be found in the furniture of these two sections. Two ideas typically Flemish were the love of twisted wood and the scroll.

In considering actual Dutch furniture and that of William and Mary (those sturdy Dutch rulers of England), and still later that of "good Queen Anne" we find straight, heavy angularity and severe lines giving way to vivacious curls and curves and a growing love of carving and scrolls. The legs of tables, highboys and lowboys and chairs, began to be bell-turned or inverted cup-turned, with cyma curve and half-circle top showing on chairs and cabinets, with inlay and carving and curving, flat, X-like trestles and with gorgeous colorings in upholstery, ending in the Dutch "hoof" foot. Highboys and cabinets were made with single and double hooded tops, and the fronts and sides, as well as those of chests, cupboards, and bureaus, were carved or inlaid with other woods. This marquetry was indulged in to an unusual degree; flowers, birds, and animals were pictured in the gayest colors, often with their eyes made of ivory or mother-of-pearl. This form of ornamentation, Chinese in design and coloring, was found on clock cases as well as every other form of furniture. Where no inlay was employed, tables and chairs were frequently painted or stained black to imitate ebony or were gaily painted with scrolls and flowers. Life in New Netherlands had come to be one of ease and luxury and the houses were filled with every comfort, with curios and treasures, fine collections of china and porcelain, rich rugs and tapestry, bright cushions of satin or silk or serge with hangings equally rich. There were fine linen curtains before the glass windows; there were cabinets of teakwood or sandalwood, gay with gold and red lacquer and inlaid with ivory.

Upholstered in rare old Flemish tapestry this arm chair, with its winking rows of brass nails, shows clearly the Dutch traditions

But despite such floridity, comfort was the first consideration in Dutch furnishings. The bureaus might have huge, bulbous sides and fronts; the chairs and tables be solid and heavy, but they were fashioned for ease. The chairs were comfortable to sit in and were upholstered in velvet or leather, firmly held in place by rows of brass nails, the seats low and the backs high for weary heads. In the richest homes, it was common to find from twenty to fifty chairs, as well as many forms and stools. The very earliest chairs of this period had either rush or upholstered seats, with frames painted black, the backs either slatted or with a simple splat back, simply curving toprail, and turned front legs ending in hoof feet. Still others had well-defined knees and became cabriole legs with hoof, claw, or ball feet, a style that Chippendale was later to make his own. Gradually, caned backs were introduced for greater ease. The day of heavy oak passed and walnut became the favorite wood just as it is again rapidly becoming to-day. In this connection, it is interesting to know that the Dutch had recognized the value of mahogany for furniture as early as 1690 and some pieces existed in New York at that time. It is also interesting to note that while much of the New England furniture was made in the colonies, most of the Dutch furniture was imported.

The old Dutch furniture was solid, built for practical, every-day homes, and the present-day adaptations retain that quaint simplicity and hold to a marked degree the characteristics of the older pieces. Because of this it is an easy matter to find for the modern Dutch Colonial house furniture suited to it and to current standards of comfort, yet holding to the old traditions of design, material, and workmanship.

Adapted from original pieces of silver made during the reign of William and Mary, this exquisite coffee and tea service has all the simplicity of form and purity of line so distinctly characteristic of that style. The domed covers, the peculiar hinge and duck neck spout, with the pear shaped base especially portray a distinctive grace of contour

OUR TRAIL'S END

By

LEWIS and MARY THEISS

The Hospitable Land as "A Way Out" for the Office-Weary and an Adventure of Fierce Joy for the Pioneer Spirit

"Trail's End" in very early spring before the leaves or orchard blooms are out, showing how nicely productive trees can frame a house. Of the lower view, taken from another angle and later in the season, the authors write: "We are now just getting this into some sort of order. We have made a hedge of Ninebark running from the garden fence (beyond the house) along the road and around the circling drive to the grape-covered garage (not shown here). The foreground is being cleaned up and put into open lawn with encircling flowerbeds"

IF EVER we were to rename our place I am sure we should call it Trail's End. I know of no name that would be so apt. We have seen America from coast to coast. Our work has taken us into many sections and we have lived in various states in the Union. And if we may say that these years of work and travel have been as years spent on the trail of happiness—for that is what all one's years of labor are—we can just as truthfully say that we have come to the trail's end and reached our destination. We found it in a little country place among the hills of Pennsylvania on the bank of that river of shining water, the golden Susquehanna.

We did not come to the country to earn our living there, but to live there. A dozen years of work in New York as newspaper and magazine writers gave us our fill of urban excitement and city life. Probably it is natural for those accustomed in earlier years to the charm of the country, to want to go back to it. Though we had never lived in the country itself, but rather in small cities or towns, we went the whole distance in making a change, and moved from America's greatest city to a real farm.

It was a place we had purchased some time previously, as a vacation centre, most beautifully located. It was at once isolated and easily accessible, being off the main highway, but within ten minutes easy motor ride of a thriving town, and hardly more than half an hour's run from a considerable city. These facts are mentioned because, if one moves to the country with the idea of living on the land, location is a prime factor in success. It is no trouble at all to take products to a market ten minutes distant. With such a market one can put his products in the hands of his customers absolutely fresh. But if he has half a day's journey to make to market, an altogether different proposition is being faced and there is a sharp limitation in the number of products that can be handled profitably.

We have discovered that because, although we came to the country to write, we have remained to farm as well. Oddly enough, we got our inspiration to farm on the Pacific coast. A magazine assignment had taken us across the continent. In New York we had never been able to find good apples. We bought those popular Western fruits that are as beautiful as virtue and as deceptive as sin. Having been reared where apples of real quality grew, we tired of the boxed fruit we had to buy in the New York markets. So, being in the West, we went to the orchards to see what was wrong with that fruit—whether it was in the storage, or the packing, or the transportation, or what. And we found out! We learned that it is simply not possible to raise the highest grade apples in the West. Something about soil or climate influences the quality unfavorably. Having made that discovery, we took the very natural step. We had this country place, admirably situated for fruit culture, standing idle and we put it to work. We bought and planted fruit trees.

Of course, we knew nothing about fruit culture. If we had, we should never have put out those trees, for we were not then living on our farm continuously. It was our notion that we would plant the trees and that nature would do the rest. In a few years we expected

to go to the country and pick barrels of luscious fruit from those trees. You may smile at that, but you won't laugh any harder than we do now, for we have learned better.

Possibly it may have been the planting of those fruit trees, or perhaps it may have been something else that finally drew us for good. At any rate, to make a long story short, we quit sighing for the country, packed up our goods and moved out. That was twelve years ago. Our agricultural education began soon after we were settled in our new home.

WE FOUND, for one thing, that a tree baby needs about as much care as a human baby. We also learned that if we were to live with any degree of comfort, we must learn to do anything and everything with our own hands. There was no grocery around the corner where we could buy lettuce, no bakery a block away supplied the daily loaf. At that time we knew little about motor-cars and less about country roads, so, perforce, we became gardeners.

Then we tried to become good gardeners. We grew tired of being pitied —and instructed—by the neighbors. So we set out to raise products that were beyond criticism—or instruction. It seems not to matter what one does, if one works at it hard enough, one becomes much interested. From being gardeners of necessity, we soon became gardeners from choice. We came, as every one must come who works with plants, to love them, to delight in growing them, and to want to know more about them. And this led to many adventures in gardening.

For, after we had exhausted the possibilities of the average seed catalogue, we went afield after strange products. We grew the Sakurajima Radish, the Sapporo Carrot, the Leek of old Egypt, the Blue Potato of Peru, the Kikuza Squash—absolutely the best pie-maker known to man—the Fennel from Florence, the Udo from Japan, and a host of other vegetables not found in the average garden. And in our orchard we grew the Spanish Cherry, the Siberian Plum, and the Chinese Chestnut (immune to blight), but perhaps we are getting ahead of our story.

You can see for yourself how the thing grew, the interest widening ever, like a circle in the water. So it was perhaps natural that when we offered to try out new plants for the U. S. Bureau of Plant Industry, we were accepted as official coöperators, and each year were sent shipments of new and interesting plants that Uncle Sam had brought here from abroad. Our part of the work was to discover if the plants would grow in our region and under our conditions, and to observe their development and peculiarities. So it happens that we have plants of many varieties from many parts of the world, growing on our land.

For instance, in addition to eight acres of fruit trees of various sorts, we have eleven kinds of nuts. These include Black Walnuts, Butternuts or White Walnuts, English Walnuts, Japan Walnuts, and a sport from the Japan Walnut called the Heartnut. The Hickories are represented by the native Shellbark, by a hybrid Hickory Pecan, and by the Pecans themselves. Then there are Filberts, Beechnuts, Chestnuts, and hard-shelled Almonds.

KINDLY SUMMERS COME

A glimpse of the house from the orchard where the owners "see to it that the trees are perfectly healthy and they do the rest—rather an unorthodox manner of growing an orchard, but it works splendidly"

OUR plantings are by no means all "freak plantings." Indeed, these strangers are but few of the occupants of our land. They may pay or they may not. They are grown purely for our own satisfaction. But while looking for satisfaction, we did not altogether forget the practical end, and that had its beginning in the original orchard trees.

We found, as we have said, that fruit tree babies need care. So we gave them care, but not the care that professional orchardists would have given. Instead of cultivating them to any extent, we hand-worked them some, fed them a little fertilizer, and paid particular attention to keeping them healthy. We were scrupulous to keep down the borers and to spray for scales and insects. Our theory was that we would let the trees fight for themselves, but that we would give them the best possible chance.

This is a rather unorthodox manner of growing an orchard, but it works splendidly. We see to it that the trees are perfectly healthy and they do the rest. They have not grown nearly so large as trees of equal age would be if fed and cultivated and pushed. On the other hand, it would be difficult to find anywhere a sturdier lot. They have vigor and hardiness like that of a seedling that has had to fight its own way. They are so well started that if we give them the least assistance now, they fairly jump.

Most of them are in bearing. The fruit is prime. Practically all our trees came true to name. Our fruit is becoming known for its extra quality. We have an orchard that will very soon be giving us 500 to 1000 bushels of apples a year—and we have it at the cost of the trees, which were bought when trees cost very little, plus a small cost for fertilizer, plus the value of the time we have put into the work. And inasmuch as this time

largely represents time that, in the city, was passed in the gymnasium or on hikes, it is certainly time well spent. It is recreation time, exercise time, that has brought in value as well as health.

TREES, however, by no means represent all our plantings. We have a small vineyard with something more than one hundred vines, which we mean to increase. We made all the vines ourselves from cuttings, so that the vineyard cost practically nothing. We have plantings of Strawberries, Red and Black Raspberries, and Blackberries. And these cost us no more than the Grapevines did. Sometimes we have bought a few plants for a start, sometimes friends have given us plants, sometimes we have obtained plants by barter, but once given a "start," we raised our own vines.

To the city man who has to pay half a dollar to two or three dollars for every plant he buys, it may seem incredible that we have literally hundreds of dollars worth of plants that have cost us not one cent in cash and but very little in time.

Almost any vine or shrub can be raised from cuttings. During the winter we collect great numbers of cuttings, which we plant the following spring in special cutting beds, thus raising each year some hundreds of plants. These include both productive plants, like Grapes and Filberts and Currants, and ornamentals, like Weigelas, Spireas, Altheas, Viburnums, Cornuses, and so on.

It might be interesting to know why we raise the plants. We began to raise them because we planned to build a new house or to enlarge the old one, and we wanted to have plenty of shrubs on hand for setting the instant the carpenters were done. The beginning was modest; but hardly had we started to raise plants from cuttings than we got so interested in the practice that we enlarged our operations. It requires amazingly little labor to raise a good stand of cuttings. We chose a very moist piece of heavy loam, partly shaded, for a cutting bed. Though this bed is not large, we can put out perhaps 500 cuttings. Not all prosper, though a very large percentage grow into fine plants. It requires a little cultivation to bring them along, but nothing else. As this is done with a wheel cultivator, little time goes into the work.

I have no doubt we could sell many of these plants, but we have had use for a vast number ourselves. We have set them out lavishly, desiring quick results in appearance, and we have given many away and traded others for plants we did not have. The commercial possibilities of the situation, however, should not be forgotten. If compelled to earn a living on the land, I know of nothing that would yield a better return for the effort put into it than the yearly production of a limited number of ornamental plants.

Though our place was not acquired with any commercial idea, the commercial possibilities are so obvious that we have naturally made some commercial developments. Aside from our Apple and Nut plantings, which we confidently believe will be profitable (indeed, we already have a considerable Apple trade) we have gradually enlarged our plantings of all sorts. Started solely for home use, these plantings produce beyond the possibility of home consumption asparagus, berries, currants, nuts, fruits, grapes, and some vegetables that we have set out all yield a surplus to sell.

IT HAS never been necessary to earn our living by the sale of these products, but we are confident that any man with energy and vision could earn a very comfortable living in this way. It takes vision to discover what will bring in the best returns and what is best to grow under one's particular conditions; and then it requires energy to work out the possibilities of the situation. But energy and vision are requisite to success in any field!

Looking at our place as impersonally as possible, we might say that it is at once a home that is thoroughly delightful and satisfactory to its owners and a potential means of livelihood at any moment it might be necessary to fall back upon it. Of one thing we are sure—given a little capital to carry him over the lean early years, the proper frame of mind, and the necessary courage and energy, any active, thinking man can do better for himself on a little place in the country than he can do in office or shop. Those who find the lure of the land always upon them may take heart. It requires courage to be a pioneer. It needs strength and determination to leave the beaten highway and mark out a new road for one's self. But no follower of another man's road ever can experience the fierce joy of the pioneer who makes his own trail nor can he know the vast satisfaction that comes when one at last reaches his trail's end.

Landscape Architecture as a Fine Art

MABEL PARSONS

A STYLE that is eminently American is the dominant note in an exhibition of garden photographs, at the Arden Gallery, 599 Fifth Avenue, New York City, arranged by The New York Chapter of The American Society of Landscape Architects. The exhibition opened on March 17th and will continue into April.

The center of the gallery is transformed into a small court garden paved with meadow slate that has for its central motive a fountain designed by Chester Beach. Other examples of garden sculpture by well-known artists add to the interest of the exhibit. Garden furniture and potted plants repeat the garden note of some seventy large photographs on the walls that, with the exception of three views, are intimate garden glimpses, which vary from the picturesque quality shown in the work of Carl F. Pilat, to the more formal treatment of Ferruccio Vitale and Alfred Geiffert, which are dominated by a strong European influence. In the examples of Richard Schermerhorn, Jr., a study of the early American gardens is evident in design and plant material. Miss Marian Coffin shows several large prints—one of the most charming, perhaps, is the Dogwood in full bloom on Marshall Field's estate at Huntington, Long Island. Charles Platt is showing several interesting photographs, one of a garden seen through Apple trees that is especially charming.

The treatment of small city areas is shown in the paved court garden, with a restrained planting of flowering shrubs, for Lewis S. Morris, Esq., by Clarence Fowler, and the luxurious use of Rhododendrons in a city garden by Mrs. Annette Flanders. An example by Ruth Dean shows a strong Spanish influence, which reminds one of the sunny skies of the South.

The impression of the exhibition as a whole is of beautifully toned photographs shown in harmonious surroundings, and gives one an optimistic outlook for the American gardens of the future and the feeling that here in the United States we have developed a style that is individual in its character and the realization that a garden to be really beautiful must be well planned.

Garden architecture as a profession is comparatively new. In the short period of twenty-five years the American Society of Landscape Architects, started by a small group of men in New York City, has grown to a membership of nearly two hundred, with Chapters in New York, Boston, the Mississippi Valley, the Mid-west, and on the Pacific Coast.

During this period, through the efforts of the Society, courses in Landscape Architecture have been added in many of our American Universities, Harvard being the first to recognize Landscape Architecture as one of the fine arts. The American Academy in Rome has recognized the efforts of the Society by establishing a Fellowship in Landscape Architecture and at present the third Fellow is in residence there. Landscape Architecture is a field of unlimited possibilities for the man or woman who possesses the qualifications to practice it as a fine art, and its fullest realization depends on the broader education of the people and their clearer vision of not only the qualifications that a landscape architect must possess but the ideals and purposes which form the basis of his work. His place in regional, park, and civic planning is coming to be as clearly recognized as his work on our private estates and smaller home developments.

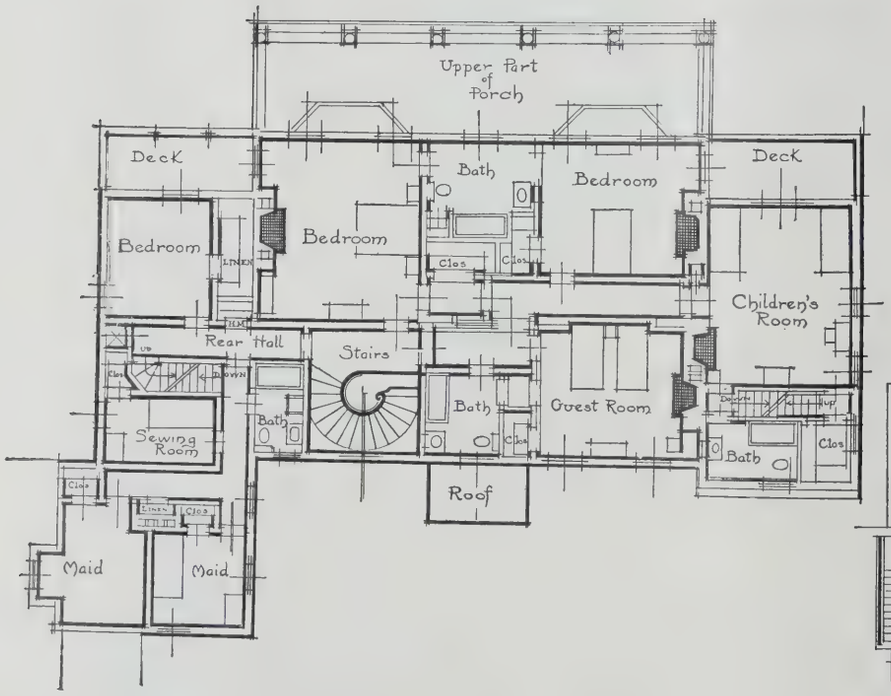
When an Architect Builds for Himself

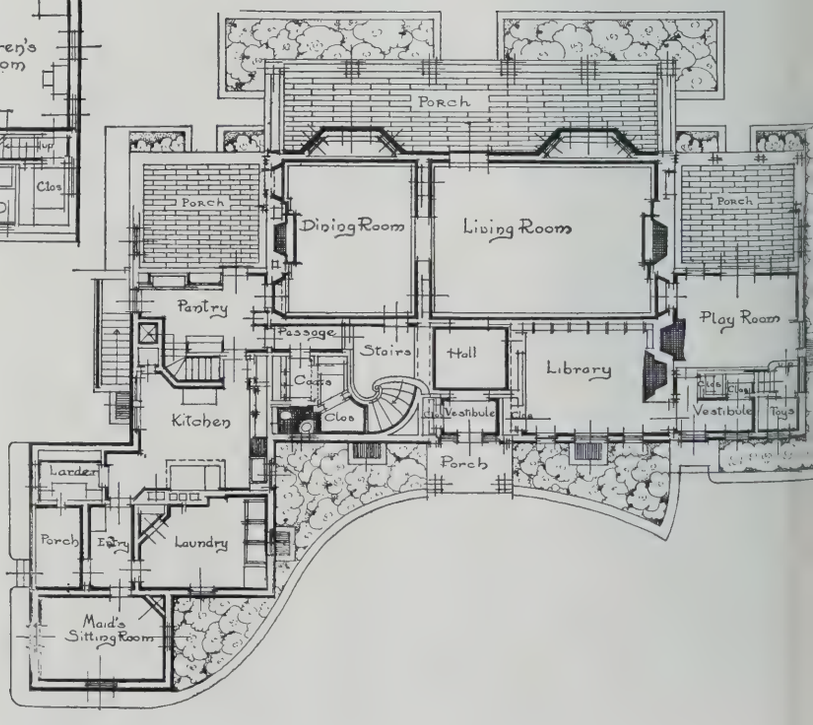
The Home of Mr. Roderic Barbour Barnes

At Hewlett, Long Island

Photographs by John Wallace Gillies

THE house which an architect designs for himself is apt to be worth rather special study on the part of the prospective home-builder for the reason that the designer has on this occasion been unhampered in his expression and, furthermore, has been able to give it definite personal study and impress to more than a usual degree perhaps. At any rate, there are always interesting solutions and suggestions in a dwelling of this sort as, for instance, the stairway treatment with its gentle spiral and delightfully restrained panelling; or the pleasant and conveniently placed dining-porch (see opposite page)—both features which might well be part of the plan of even a very small house





Thomas B. Temple, Photo.

Piped heat adds considerably to comfort but can never wholly supplant the open fire; man clings to the cheer of the hearthstone, the drowsy content induced by leap and purr of flames, and nowadays there's little excuse for failure in initial construction. A very attractively designed chimneyplace at the home of Mr. F. W. Van Name, Bronxville, N. Y.; Charles C. May and Weston B. Hillard, Associated Architects

THE ARITHMETIC OF THE FIREPLACE

PHIL M. RILEY

Why Chimneys Smoke and How to Build a Fireplace That Really Draws—Figures Which Ensure Success and Construction Facts for the Home Builder

Photographs by courtesy of J. W. Fiske Iron Works, Wm. H. Jackson Co., William Ball & Sons, The Herfort Co., Arthur Todhunter, W. Irving Forge, Inc.

A SATISFACTORY fireplace must be as good in terms of serviceability as in terms of appearance. A fireplace in which fuel does not burn readily; which radiates little heat; which causes a drafty room; is a miserable failure no matter how beautiful and appropriate it may be in architectural design, material, and workmanship. It satisfies completely only as it adequately fulfills its primary purpose of providing cheerful warmth, therefore right internal design is quite as important as right external design.

Internal fireplace design is purely a matter of correct engineering and right building construction. Through long experience these matters affecting the size and arrangement of the fireplace proper, the chimney flue and the smoke chamber have been reduced to an exact science—the arithmetic of the fireplace—which every home owner should understand. First consideration rightly goes to the fireplace proper with particular reference to size and arrangement.

The great fireplaces to be seen in some of the splendid old houses of Colonial, Revolutionary, and early Federal days in America, so suggestive of warmth and good cheer, sometimes tempt modern home owners to build fireplaces too large for practicability and out of proportion to the size of the rooms in which they are located. It must not be forgotten that such great fireplaces were built before fireplace engineering was well understood, and that their appearance of comfort and efficiency is somewhat misleading, as pointed out by Franklin and by Rumford.

Of course, the larger the fireplace, the larger the chimney flue must be to serve it, and the greater the exhaustion of warm air from the room up the chimney and the greater the forced inward draft of cold air from outdoors through crevices about doors and windows. Franklin stated in his pamphlet of 1744 on the Franklin stove that the inward drafts caused by big old-fashioned fireplaces were very uncomfortable, and that most of these fireplaces smoked abominably at times. Moreover, a fire that fills such a big fireplace is usually too hot for a room of moderate size. From this combination of circumstances came the old saying that a "fireplace roasts your face and freezes your back."

CORRECT engineering obviates these objections and makes of the fireplace a welcome and efficient auxiliary heating plant for single rooms. Experience has shown that a fireplace of moderate size is in every way most efficient and satisfactory. A fireplace

opening one-thirtieth to one-fortieth of the floor area of the room is ample for good heating and effective appearance. A living room having 300 square feet of floor space or less is very well served by a fireplace 36 to 42 inches wide. Fireplaces 48, 54, and 60 inches wide are suitable only in rooms of correspondingly larger size. Even in a large room a fireplace 30, 28, or even 24 inches wide will sometimes present the most harmonious effect, even though it cannot dominate the room. Fireplaces for burning cannel coal exclusively can be quite small when so desired, whereas fireplaces for burning wood must be designed to accommodate standard wood lengths, which are 24, 16, and 12 inches respectively for one-, two-, and three-cut cord wood.

The height of the fireplace opening has become practically fixed at 30 inches for all fireplaces of moderate size, because of the average height of flame and in deference to proper mantel height. However, the height of the opening may vary from about 28 inches for a small fireplace to about 39 inches for a fireplace five feet wide and capable of burning uncut cord wood. Rectangular openings are preferable to arched openings, as the latter are more likely to cause smoke.

Of greater importance is the relation that should exist between the area of the fireplace opening and that of the chimney flue cross-section. A flue of adequate size is necessary to insure ready combustion of the fuel and to carry all smoke and gases up the chimney. It has been found that the net area of the flue section should not be less than one-tenth that of the fireplace opening. Some architects employ a minimum ratio of one-twelfth, but one-tenth is safer. For example, a fireplace 36 inches wide and 30 inches high has an opening of 1080 square inches area. The smallest flue to be considered for such a fireplace would be one with a cross sectional area of 108 square inches, or practically equivalent to the inside measurement of an $8\frac{1}{2} \times 13$ in. flue lining. As the following paragraph explains, an $8\frac{1}{2} \times 18$ in. flue provides an ample margin of safety for an oblong flue section and is therefore recommended for a fireplace of this size.

A circular pipe flue is ideal because of the tendency of smoke to ascend in a spiral column, but rectangular flue sections obviously lend themselves more readily to inclusion in brick chimney construction. Next best to a circular flue, therefore, is a square section. A section markedly oblong may advantageously have a factor of safety in its sectional capacity up to 50 per cent. over the requirements, above which there are no noticeable advantages. Flues that slope to one side in reaching the main chimney should also have a factor of safety corresponding to the degree of slope. The greatest allowable angle is 30 degrees from the perpendicular. Sloping flues are sometimes necessary in order to locate fireplaces where desired in the house and chimneys where they will appear to best advantage when viewed from the outside. Thus it is seen that where an existing chimney is to serve a new fireplace the size and shape of the flue become determining factors in fixing the size of the fireplace opening.

The following table indicates the sizes of regular and round flue linings recommended for the different sizes of fireplace opening commonly selected:

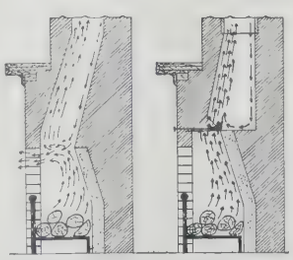
FIREPLACE DIMENSIONS AND FLUE SIZES

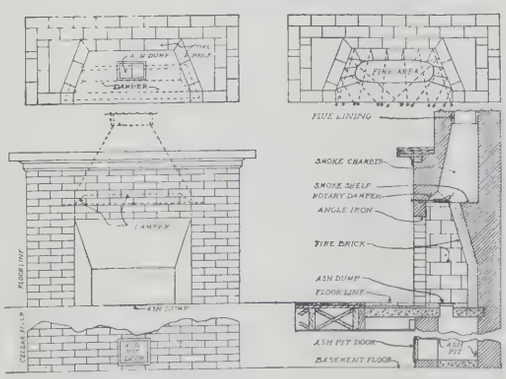
Fireplace Dimensions			*Wood Length*	*Flue Sizes*	
Width of Opening	Height of Opening	Fireplace Depth		Regular	Round
24	28	18	3-cut	$8\frac{1}{2} \times 13$	10″ Dia.
28	28	19	2-cut	$8\frac{1}{2} \times 13$	10″ Dia.
30	30	20	2-cut	$8\frac{1}{2} \times 18$	12″ Dia.
34	30	20		$8\frac{1}{2} \times 18$	12″ Dia.
36	30	21	1-cut	$8\frac{1}{2} \times 18$	12″ Dia
40	30	22	1-cut	13×13	15″ Dia
42	30	22	1-cut	13×13	15″ Dia.
48	33	23		13×18	15″ Dia.
54	36	24		18×18	18″ Dia.
60	39	24	Cord	18×18	18″ Dia.

It is noticeable in this table that width of fireplace opening varies considerably and that height of opening and fireplace depth vary only a little; that larger fireplaces are wider, but only to a minor degree vary in height and depth. Fireplace depth is determined largely by wall depth or by the reasonable amount of projection into the room. Especially high or deep fireplaces offer no advantages but present several disadvantages, such as poor draft and little heat radiation. For maximum heat in the room it is desirable to keep the fire as far forward as practicable. There is little advantage in a depth of more than 24 inches even for the largest fireplaces.

THE shape as well as the size of a fireplace has much to do with the amount of heat that is radiated into the room by it. By splaying or sloping the back and side-walls in such a manner as to give the fireplace the general shape and function of a reflector, a much greater amount of heat is radiated into the room, as shown by an accompanying diagram. Rumford found that right-angle side-walls with square rear corners create a corner area in which some heat is wasted, having a tendency to pass up the chimney flue and be lost, and splaying the side-walls was his very efficient remedy for it. An angle of five inches to the foot, beginning one course of brick back from the mantel front, has become fairly well standardized among architects and builders, and most of the fireplace dampers and fire baskets are shaped accordingly.

Diagrams (right) showing how down draft causes smoke eddies where the smoke shelf is omitted and how the smoke shelf diverts down draft upward

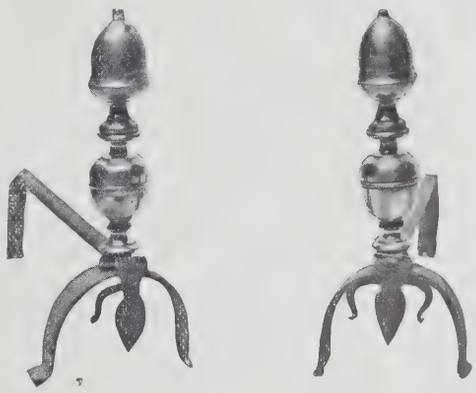




An example of correct fireplace design with opening 40 inches wide and 30 inches high also showing how splayed side walls radiate heat

Not only too great depth of the fireplace, but making the ascent of the flame too nearly vertical will cause much heat to be lost up the chimney. This is obviated to a considerable extent by splaying or sloping forward the upper part of the back wall of the fireplace to meet the rear flange of the damper a few inches above the level of the fireplace opening. This construction not only performs the function of a heat reflector, but provides the necessary long narrow throat and smoke shelf, of which more later. With the rapidly rising current of air constantly tending to draw the heat up the chimney, the rising heat waves strike the sloping back and are deflected forward beneath the breast wall, while the smoke is drawn upward through the throat into the smoke chamber and outdoors by way of the chimney flue.

THE throat of the fireplace, it must be realized, is a long narrow opening, and therefore practically corresponds to the form taken by the rising flames, its length being the same as the width of the fireplace opening. Owing to the splaying of the side walls, the throat is about two inches shorter at the back than at the front. A throat of fixed size, however, does not quite meet the requirements. A size right for one fuel will not be so for another. In order to draw off all smoke and gases from the combustion of any fuel without losing an undue amount of heat requires easy and accurate adjustment of the throat aperture. This is accomplished by means of a damper set in the throat. Like the throat itself, its length corresponds to the length of the fireplace opening and should never be less. A movable valve plate, sliding shutter, or both, enable the size of the throat opening to be regulated as necessary, or to be closed entirely when there is no fire. The damper is placed from one to three brick courses above the breast line of the fireplace opening. As the higher position offers greater security against smoke eddies, and the lower position



Sturdy and pleasant in shape these reproductions for present-day use are strongly reminiscent of Dutch influence and their prototypes were frequently seen in the homes of old New Amsterdam *(see pages 147–150)*

tends to give more heat, it is well to consider its position somewhat with reference to the margin of safety provided by the chimney flue.

While many makes of fireplace dampers are on the market, all are classifiable under a few types commonly designated as throat forming, rotary and poker control, ratchet, etc. Simplest of them is the ratchet damper having a poker-controlled valve plate and also a sliding shutter for additional draft adjustment. It offers a practical means of draft control, but lacks the valuable throat-forming feature.

Best of all is the throat-forming damper which provides effective safeguards against several of the principal causes of smoking. It is more than a damper in that it offers a smooth, properly formed and proportioned metal throat passage as well as a means of controlling the draft. Through it the smoke and fumes of combustion pass unhampered from the fireplace into the smoke chamber without eddies or belching of smoke. Its use simplifies the mason's task and insures a throat of correct size and shape. Adequate draft control is assured by a movable valve plate operated and held by ratchet and poker control, or in the best types by a handy rotary key protruding through the mantel front. This prevents loss of heat up the chimney and gives maximum heat radiation into the room with economy of fuel. Such a damper also serves another important purpose in the smoke chamber as will presently be seen.

Through the throat with its damper the smoke rises from the fireplace into the smoke chamber. As shown by the accompanying drawings, it is a sort of inverted funnel of somewhat pyramidal section, narrowing from the width of the fireplace opening and the combined depth of the throat and smoke shelf to the size of the chimney flue. The slope of the sides should not be more than seven inches to one foot in height, as too abrupt an angle congests the smoke and may cause eddies of it to enter the room. It is important that the interior masonry of the smoke chamber be smooth, and that the joining with the chimney flue and the setting of the throat damper be nicely done with no protruding mortar obstacles to the free passage of smoke.

WHERE the desired location of a fireplace makes it necessary to offset a flue in order to reach a chimney stack a few feet distant, the offset should be started above rather than in the smoke chamber. It is important that the smoke chamber always be constructed exactly as though the chimney were to be straight and the slope of the flue started where it connects with the top of the chamber. Otherwise the fireplace will draw unevenly on the two sides.

Adequate size and proper shape of the smoke chamber are essential to the satisfactory operation of a fireplace. Its cubic capacity reduces the volume of draft impulses from above and below, especially in windy weather, so that it has a sort of shock-absorbing function.

Forming the bottom of the smoke chamber, between its rear wall and the throat damper, is the horizontal surface of the smoke shelf. Located directly underneath the chimney flue, it catches falling soot from the flue and provides a baffle for the down draft in the chimney, breaking its force and deflecting it forward into the ascending current of smoke and warm air from the fire which carries it up the chimney again.

Why there is a down draft in fireplace chimneys does not seem to be understood by many home builders. The steady current of warm air, smoke and fumes up the flue from a fire on the hearth tends to exhaust air from the room. Unless there is another adequate air inlet, such as an open door or window, the air must come down the flue, creating a down draft which is one of the most common causes of smoke eddies into the room.

Many complicated devices have been invented for checking down draft, but none are needed, provided, first, that a properly constructed smoke shelf arrests the force of the down draft and deflects it up the chimney again; and provided, second, that the volume of up draft is reduced to a practical minimum by means of a suitable throat damper, thereby reducing the volume of compensating down draft. Incidentally the open valve plate of a throat-forming damper forms a sort of pocket along the front edge of the smoke shelf which assists materially in deflecting the down draft upward.

MANY a wiseacre brick mason and builder will assert that the whole secret of a fireplace that does not smoke is to have a large enough flue. The absurdity of such a theory is apparent when down draft is understood. Invariably the larger the flue the more air is carried up the chimney, unless a control damper is used, and the greater the consequent down draft. Innumerable fireplaces with oversize flues smoke abominably and always will until properly reconstructed. A suitable smoke chamber, smoke shelf, and throat-forming damper are essential in order to prevent a fireplace from smoking under all conditions.

One more practical provision is essential to the satisfactory use of a fireplace. Considerable ashes are produced, and their removal in the living room with a shovel and coal scuttle or other receptable is a laborious and dust-raising job. This is usually avoided by bricking up an ash-pit in the basement the width of the whole fireplace construction and made deep enough by projection into the basement, which incidentally provides better support for the weight of the hearth of bricks or tiles which commonly projects about 18 inches into the floor of the room in front of the fireplace. An ash dump in the hearth at the back of the fireplace enables the ashes to be swept through it into the pit below. which may be emptied once a year or so through an iron ash-pit door near the basement floor level. When wood only is burned in a fireplace the ashes contain considerable potash and make an excellent lawn fertilizer. Common ash dumps are opened and closed with a poker and the best ones are so constructed that the shutter cannot fall into the ash-pit. Automatic ash dumps close themselves after ashes have been pushed through them.

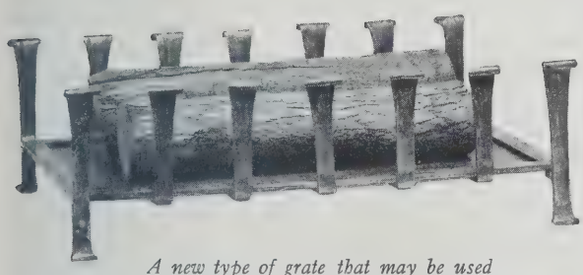
"Sticks and Stones"

CURRENTLY, we are apt to talk about the "literature of gardening," "architectural literature," and so on. Each spring sees a new crop of garden books, each autumn a fresh bevy of treatises on how to build a home —many of them negligible, a few really serviceable—comment, discussion, description, didactism, accounts and recounts aplenty but only once in a blue moon a true bit of literature. This is not dyspeptic carping but a wholesome recognition of fact and the reason is not far to seek. Writing is both a gift and a craft, and folk may, indeed frequently do, garden successfully and design houses finely and yet be unable to set down their findings in memorable manner. The law of averages is against them from the start; almost no one is blessed in all directions; and people busy doing things, though they often have something very real to say, also often simultaneously lack a flair for words or the leisure to learn their use.

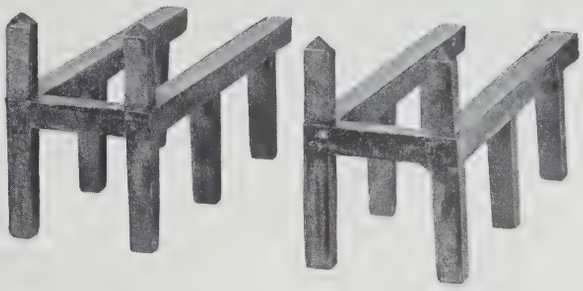
All the more cause for rejoicing then when a volume like "Sticks and Stones" (Boni & Liveright) appears. We suspect that the author, Mr. Lewis Mumford, is neither an architect nor a gardener primarily, that by temperament he is not so much a "do-er" as a "sitter-on-the-side-lines," an observer, shrewd, thoughtful, sympathetic, adroitly baring the soul behind the face of fact, a discoverer bent on seeing things freshly with his own eyes and recording their significance freshly in his own speech. "Sticks and Stones" is not merely a history of architecture in America, it is, as Mr. Mumford suggests, a history of mankind since it found these shores—and before, for home-making roots run wide and deep. Good reading—yes, as all genuinely good writing is for those who crave more than the cursory.

COMFORT at the FIRESIDE

A friendly adjunct of the hearthstone is a seat such as this with central open space permitting an unobstructed view of cheery leaping flames



A new type of grate that may be used either with or without andirons, and that permits logs to burn without breaking



Even with the best of andirons logs are prone to break and spoil the fire but these holders will prevent such mishaps

Seven inches long, of hammered brass, this fire-tool holder is decorative as well as extremely useful

These modern reproductions of old Colonial andirons convey a fine sense of strength and beauty

While large enough to hold good-sized logs, the open-work construction of this wood-box with brass mountings relieves any suggestion of the ponderous, and the sturdily fashioned fire-set (at the right) is especially designed for the large fireplace

Rhododendrons used against brick or cement make an ideal setting. The evergreens used in the corners are the dwarf form of the Norway Spruce, Abies excelsa conica. This is a much more dense form than the type, and keeps its density without the use of the pruning shears. It stands the sudden atmospheric changes better than most of the Spruce family. Mr. W. Mordecai's home, Kew Gardens, L. I.

Making the House

Diversified Plantings

Photographs by

PRACTICALLY every home owner, whether he has bought his house ready-made or has built it for himself, is confronted with the need of some planting, and the smaller the place the greater the necessity for careful planning and selection of plant materials. Oftentimes in the urge for immediate effect fast-growing shrubs and trees are strung along the foundations of the house and in a few seasons take on a Jack-and-the-Beanstalk look out of all proportion to their purpose. It is better to be a little patient, to pick dwarf or slow-growing varieties and give them space enough to develop properly.

"It is not a Home until it is Planted"—so runs the slogan, and too much stress can hardly be laid upon the thought that that phrase embodies. Ask any established architect and he will tell you at once that the planting has much to do with the successful presentation and proper appeal of his creation. Closer and closer are the interests of the landscape architect and the house architect. Time was when a landscape architect's advice was sought merely for large park-like stretches and property "developments," but in reality the small house needs the most careful consideration if it is to be planted with judgment, feeling, and individuality.

It is becoming increasingly difficult, owing to the absence of good-sized planting material, to correct errors that have been made and

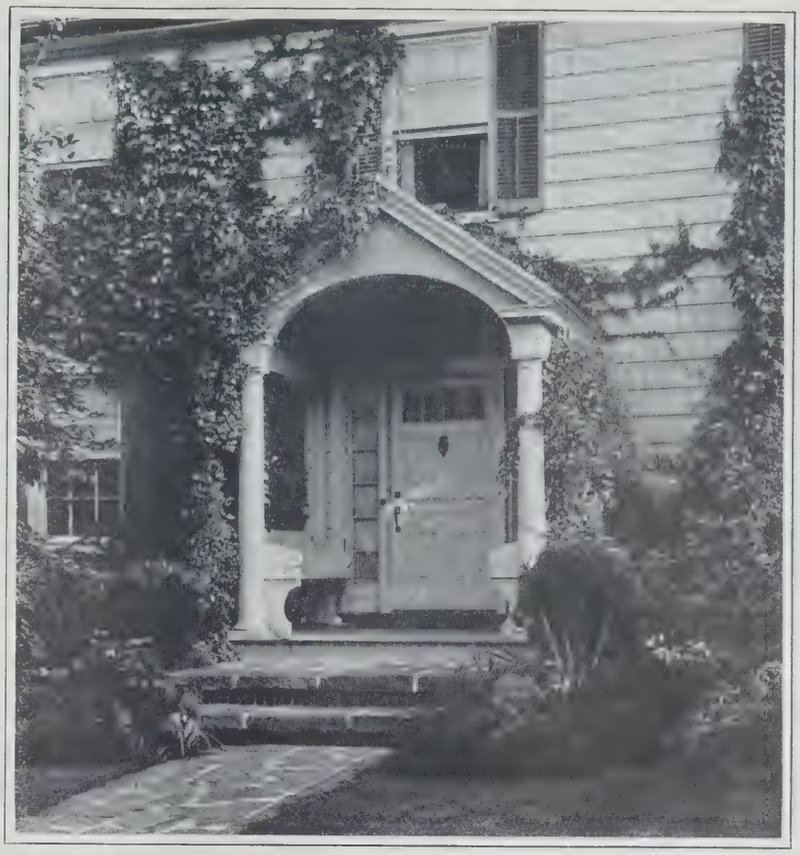
In this foundation planting Hybrid Rhododendrons were used, principally because this area was so densely shaded and also because the gorgeous wealth of bloom of the Hybrid Rhododendron and its evergreen habit make it most desirable. It is not generally realized that Hybrid Rhododendrons do well in unshaded places. Home of Mr. E. A. Guest, Kew Gardens, L. I.

The grouping of a number of dwarf varieties of evergreens against this foundation is made attractive because there is ground enough to broaden the line of the grouping. The evergreens used include varieties of Yews, Biotas, and Junipers. Dr. W. Stuart Brown's home at Flushing, L. I.

Part of Its Site

By THEODORE P. LAWLOR

S. H. Gottscho



therefore it becomes all the more desirable that all planting be done with careful forethought and with an understanding of the future development and character of the material used. As in everything else where good taste enters, restraint is greatly to be desired and yet seems the most difficult achievement, but where restraint is exercised it is really easier to give individuality than if everything is put together in a confused mess. Naturally, the small house should be planted about with some understanding of its needs. For instance, if the house is to be largely seen and visited in the winter it is well indeed to use evergreens freely, always with the reservation that the smaller-growing kinds be given the preference. This kind of planting would not be the most appropriate for a place that is seen or used only in the height of the flowering season. The bane of uniformity is, unfortunately, stamped on so many of our residential districts because the individual owner does not give any expression to his own preferences but rather adopts a ready-made scheme without any regard to its fitness and harmony with the particular kind of site, soil, or residence concerned.

The accompanying photographs made within the neighborhood of Flushing, Long Island, will demonstrate the possibilities of diversity and individuality for the average residence.

A different effect was aimed at in this foundation planting. Among the boulders are low-growing things, such as Cotoneaster horizontalis and Juniperus tamarisafolia, interspersed with a few old-fashioned flowers, making a unique and pleasing whole. The stepping-stone steps and walk add to the picture and the well-established vines give to this New England type house an appearance of age not warranted by its six years of existence. Mr. Theodore Lawlor's home at Flushing, L. I.

This photograph was taken forty days after the planting was completed. It consists of the more dwarf varieties of Hybrid Rhododendrons, Dwarf Japanese Yew, White Japanese Azaleas and Dwarf Tamarix-foliaged Junipers; Large Lilacs flank the entrance. These plants were planted far enough apart for proper root development, and the ultimate and relative growth of the plants used were studied carefully. This was done to eliminate the necessity of rearranging or grubbing out later on. Home of Mr. William J. Hamilton at Flushing, L. I.

This foundation planting consists of the rarer varieties of evergreens and deciduous plants. The taller plants are Cryptomeria japonica lobbi, with Retinispora obtusa nana, Juniperus pfitzeriana, Pinus mugho compacta, Juniperus tamarisifolia, Taxus cuspidata nana, Taxus repandens, Azalea ledifolia and A. ledifolia alba, with Cotoneaster horizontalis in the foreground. In the boundary planting, the cut-leaf Japanese Maples (acer dissectum atro-purpureum and dissectum verides) were used, not one or two, but in large groups, giving a particularly satisfactory all-year planting. Home of Mr. G. I. Dubosque, Great Neck, L. I.

Looking north along the 60-foot path which was slightly raised and edged with stones to make a comfortable base for the Sedums in the author's garden

ADOWN *the* PATH *of* SEDUMS

ALICE RATHBONE

Little Tapestries of Twinkling Flowers That Spin Tiny Fantastic Rosettes of Jade and String "Green Corals" Along the Garden Walk

WHEN, following in the footsteps of Alphonse Karr, one sets forth on "A Tour Around My Garden," it is apt to be along the path edged with Sedums that most entertainment is found. For here is an assemblage of hitherto scattered Sedum material brought together within rock boundary lines to make a garden feature.

In cooling shade at the north where snow and ice lie longest in the spring, are those rare Sedums roseum and roanensis—stray alpines left in the wake of the glacial period—and three other more easily obtainable natives, S. telephioides, S. ternatum, and S. Nevii, each of its own white loveliness of bloom. Of S. roseum, at first thought, rose-colored flowers are expected; but no, they are, instead, of a yellowish green—the name originating in a fancied rose-like perfume emitted from the roots when transplanted.

Brighter Sedum color asserts itself as the sunnier part of the path is reached where that charming Sedum spathulifolium—its brilliant yellow flower-head held well aloft like a parasol over gray tufted foliage typifies, in a way, the love of most of its family for the sun. This gay little Sedum dwells in its stone enclosure, on the outskirts of a quite delightful neighborhood. Next door is a toy-like terrace set with Cobweb Houseleeks, all in a row, woven over with threads that spiders might easily believe were of their own spinning. Close below this bit of ledge, on the path level, lies a mossy mat of S. acre, yellow starred in June, while above the ledge lives S. lydium, also a June-flowering mossy plant, scattering its daintest of white flowers lightly over a rich green carpet.

Behind S. lydium, really in the border proper, is the native biennial, Sedum pulchellum—Dr. Edgar T. Wherry's recent introduction into rockeries from its native haunts. This is not often met in gardens and if, at our passing, it be in bloom or, better still, in bud, the charm of its pink bud-buttons set along the green of its claw-like inflorescence is at once appealing. Being a biennial, however, it leaves between its pretty flower-patch effect and the making ready of seedlings (from self-sown seeds) for next year's display of bloom, an unsightly space of bare earth—hence the placing of this Sedum in lovely Lydium's back yard!

Quartered on the opposite side of Sedum street is the Perennial Sedum pulchellum, a tamed variety to be found listed in catalogues. Its growth is as lush and lusty as the biennial's is short-lived and restrained. This handsome perennial pulchellum, a general favorite with Sedum growers, is well likened by Mrs. Wilder to young shoots of Spruce, its light green foliage changing after a while to "rich tones of red which contrast brightly with the gracefully arched cyme-tendrils of pink flowers."

But for satisfying and rare beauty of color one looks more to the mossy Sedums of glaucous blues and grays and greens. First of those in loveliness of color is S. lydium glaucum, with S. glaucum a close second, and then comes, close at foot, another mossy Sedum to please the color sense, a charming little thing from southern Europe, S. dasyphyllum by name. This bit of Sedum artistry resembles close needlework, each tiny unit of growth being done apparently with heavy thread in the embroidery stitch known as French knots. Its strange beauty of texture suggests a piece of verdure tapestry, until its time of profuse blooming, when another tapestry seems to be thrown over the first, of the kind called millefleurs, "the tapestry of twinkling flowers." Sad to say, it is precisely this superabundance of "twinkling flowers" that at times exhausts the plant's strength, causing those patches of bare earth that suggest, most unpleasantly, some moth-eaten fabric. One learns to meet this frayed condition either by transplanting, which checks a tendency to over-bloom, or, in the early stages, by sprinkling congenial, poor soil, into which grit enters largely, over the plants, leaving them to recover where they are. It is comforting to know that a new colony of S. dasyphyllum may be established by simply scattering the French knots broadcast upon a fresh field.

The sudden vanishings of mossy Sedums is, however, by no means all they offer in the way of a surprise as, for instance, the quite delightful harmony of blue and green, worked out all by themselves, of S. sexangulare, richly green, and the pale greenish blue of S. lydium glaucum. Growing side by side they in time mingled their contrasting foliage, with a result so happy that the combination has been purposely repeated elsewhere in the edges. The recipe for this mixture calls for about two-thirds lydium glaucum to one-third sexangulare, and I am not sure that a dash of Wallpepper (S. acre) with the hint of yellow in its soft green, might not improve the blending.

Widely different from its mossy neighbors is S. Sieboldi, generally admired for its decorative leafage and pink flower clusters. For

SEDUM STOLONIFERUM, *"a soft green wave, rose-crested in July"* (*see page 163*)

best effect with this fine Sedum, its planting in groups of eight or ten plants is advised. A pretty variety of S. Sieboldi is variegatum, with touches of ivory in its beautiful leaves, blue-gray rimmed with red.

MIDWAY, along the Sedum path, a cross-walk breaks the edges into a section known as Sedum Four Corners. Here the delicately lovely S. sarmentosum disports its creeping yellow-green traceries over the gray stones which mark the corners.

It has been said of those ambitious folk who fail to reach their goal, that "they should learn to *grow down* as gracefully as the Sedums do," and certainly the trailing S. sarmentosum may well serve as an object lesson in this regard, making as it does, such a pretty piece of business of growing downward over its hard, cornerstony world.

It is while still in its youthful stage, however, that sarmentosum is most charming. Later it crowds fast upon itself, until it is found guilty of exceeding the speed limit and has to be quite literally "taken up", and, in part, consigned to that bourne from which no plant ever returns, the compost heap. It is by no means without company on its last journey. Other vigorous creeping Sedums left to their own devices, would leave no footing but their prostrate forms, over which to make the tour along the Sedum Walk. Once in a while therefore, one must act the part of "Pathfinder," by relentlessly clearing away all out-of-bounds Sedums.

S. stoloniferum (spurium) praised by Miss Jekyll for making "sheets of pretty succulent growth, smothered with bloom, in middle summer," is another rankly creeping Sedum. It has a pretty way of making a picture of itself in my garden, by advancing upon a large flowerpot, breaking against it at last like a soft green wave, rose-crested in July. The rosette-forming type to which the spuriums belong, shows a fine variety in S. kamtschaticum, very desirable, indeed, for its neat shining foliage, golden flowers, and the habit of reasonable reserve that makes it less of a wanderer than most of its kin.

Beyond Four Corners, on the last half of our journey, are several of the oddities of Sedum growth, which is indeed quite varied, and as this part of the pathway lies in full sunshine, sturdy Houseleeks are put in here and there to trim the edges with their rosettes. Among the Sedum curiosities are the Siberian S. populifolium, with woody stem that sheds its leaves in autumn; S. reflexum, its leathery leaves crested in cockscomb fashion; that plant midget of a biennial Sedum, pilosum, its rosette of jade green delicately carved, one fancies, in low relief. This choice little thing sent up a few flowers (not larger than Forget-me-nots), on a slender stem, and of such a vivid pink were they, that the great event of their blooming was discovered from afar. Here, too, is all that is left of the coveted S. Stahli. Its home is in Mexico, and not even in a cold-frame, so I am told, can it survive our winters. Near by is Sedum acre, that never-say-die member, quite ready to cover in short order, the place of poor Stahli's defeat with its "green coral," as a visitor who made this tour the other day called it.

SEDUM ROSEUM, *a stray alpine that grows best where snow and ice lie longest in the spring*

SEDUM PULCHELLUM, *a native biennial recently introduced into rockeries by Dr. Edgar T. Wherry*

SEDUM SIEBOLDI, *generally admired for its decorative leafage and pink flower clusters, and the grace of habit which this single specimen shows*

LEST the display of Sedum and Sempervivum curiosities be too suggestive of a plant museum, mats of close, low-growing Sedums are spread among them. Very useful in this way are S. acre and its variety acre minor; S. album and its better form of brevifolium; S. anglicum and others of like nature. The delightful little annual S. caeruleum is interesting, too, in this connection.

A striking contrast to the delicate free-flowering caeruleum is its neighbor, the evergreen S. middendorffianum. It is a plant full of character, that has not yet indulged in any frivolous display of flowers on Sedum Walk; but one overlooks its being more foliaceous than floriferous, in view of the cheering brightness of its red-tipped stems in early spring. And no appreciation of Sedums is quite complete without reference to the value of this changing color of the foliage.

Tall Sedums, of the bold Telephium branch, mark the end of the Sedum route and, helped by S. Sieboldi—also a late bloomer—they end the season pleasantly with cheer of lingering flower color along the Sedum Walk.

AMONG OUR GARDEN NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience

Delphiniums Twelve Feet High!

TO THE EDITORS:

In the December issue of GARDEN MAGAZINE & HOME BUILDER you speak of tall Larkspurs—9 feet high. Mrs. F. F. Sherburne, one of my neighbors with a fine garden, has some Larkspurs which measured 12 feet in height. Some in my own garden were 10 feet high.—J. ODIN TILTON, *Mass.*

Bailey's "A Manual of Cultivated Plants"

TO THE EDITORS:

For some reason most magazines on gardening pay scant attention to books which treat on that subject and when they do chance to review a new book, the length of the article is likely to be in inverse ratio to the value of the book.

At least so it proved in a recent number of the GARDEN MAGAZINE and HOME BUILDER where "A Manual of Cultivated Plants" by L. H. Bailey was given a scant few lines. This is one of those out-of-the-ordinary books that are issued perhaps once in fifty years, the kind which, when bought, is kept before one on the desk and referred to almost daily.

It is over fifty years since Gray's "School and Field Book of Botany" appeared, yet it is in wide use to-day, being the only book that enabled one to identify the ordinary cultivated plants, but Professor Bailey's book has come to take its place.

Although the book contains eight hundred and fifty pages, the only real objection that anyone can have to it is its brevity as there is too much omitted—too many things for which one searches in vain.

While no section of country is referred to as being covered by the book, it more nearly takes care of the home of the author, namely the northeast quarter of the United States, and as a handbook for everyday use it would there be at its best, while the reader who chances to live in south Florida or in southern California will find many of the common garden plants missing.

One wonders why Ficus is treated in such great detail and why Cactaceae is given such little space. In southern California, wheresoever one turns there are many species of Aloe and Yucca which are hard to identify, but the seeker will not derive any assistance from this book. Both species of Artocarpus are given though they are not likely to be met in the continental United States.

Iris foetidissima is more or less common in many parts of the country as is also Rosa sulphurea but neither of them are even mentioned.

Lilium Humboldti is not confined to "the Sierra Nevada Mountains north of Yosemite" but grows in the cañons all the way down to the most southern point of California a extends even across the line into Mexico.

The Tamarind ripens its fruit in southern Florida in the latter part of May and early June and not "in late autumn and winter" as stated, for any fruit that remains on the trees when the rains commence about the middle of June becomes moldy and unfit for use.

Why has the Spanish spelling of "Saguaro" been changed to Sawarro? and why is the apostrophe omitted in "Babys Breath," "Princes Feather" etc.?

The commonest species of Coccolobis seen in the United States is C. uvifera, grown on lawns and around buildings throughout south Florida, yet the only species described is C. pubescens.

Wild flowers are supposed to be excluded from its pages, but it is very difficult to draw the line between a wild flower and a cultivated one, and the pages covering Gilia, Nemophila, Phacelia, and Emmenanthe look like the same pages in any flora of California; and, even though they deserve to be present, Montia, Canaigre, Calendrina and Silene laciniata are still but plants brought in from the wilds and not cultivated plants.

The visitor to south Florida who had never seen a Cosmos would be rather puzzled to identify the yellow flowered species which is so widely grown there by attempting to trace it down in the key, while the residents of southern California wonder who ever cultivated Lamarkia aurea as an ornamental.

But howsoever brief it may be, whatever the errors that may have crept in, it is the most valuable book for the gardener, the florist, the nurseryman, that has ever been published and anyone interested in gardening will miss a great deal if he fail to secure a copy. —H. BAER, *Cal.*

How to Have Perfect Daffodils

TO THE EDITORS:

It is a general experience that the double Van Sion Daffodil, which is the old-fashioned Double Yellow Daffodil, loses its clear yellow color in a couple of years after planting.

While no cure for this propensity has yet been found for Daffodils blooming in flower borders, I discovered last season how to obtain cut Daffodils of perfect color from those growing in the garden. If the large buds are cut just before they open and are placed in water in the house, the flowers will have no mixture of green. From the same clumps the blossoms left to open outdoors had a strong greenish tint, while those blossoming in the house were of a clear beautiful yellow.—EDITH DICKSON, *Oberlin, Ohio.*

Of Yellow Perennials and Other Things

TO THE EDITORS:

I think Julian Hinckley is about confined to the Helianthus for a yellow perennial. The Coreopsis certainly will not answer. I still raise it, though do not call it a great success. There ought to be a variety of Sunflower species that would group more or less together and make a good showing, though I do not know how the possible differences of shade might agree. I have had to discard H. rigidus as too rampant and spreading in the ground to be worth the constant curtailing it needs. A better bloomer, too, is a species with less branching stems than rigidus, which has tuberous roots, and spreads quite badly enough. The leaves mildew unless treated in time. I have lost the specific name. Probably someone can enlighten me. I have by no means seen enough of the old annual, H. annuus, but, beyond an occasional plant, I turn it out into the vegetable garden, where I have a fierce row of it across the entire plot.

Profiting from advice I am going to plant Pole Beans next season and make the Sunflowers act as poles. We do considerable vegetable-garden planting of flowers. The idea was begun in a small way with Dahlias, but now there may be seen 50-foot rows of Asters, Gladiolus, Cosmos, Calendulas, Geraniums and even Four-o'Clocks, with good prospect

of more of the same sort. Space is ample and the care of flowers raised in that way is little. No matter if there are Beans, Corn, or any other garden stuff alongside, the showing is always pleasing.

There is much grumbling here, especially among florists and seedsmen, about the prospect of soon being dependent on the Pacific Coast for our spring bulbs, on account of a ruling at Washington that imported bulbs are diseased and thus dangerous. It is said that the move is all propaganda from certain Golden State people of influence.

Perhaps Mary A. Rolfe will tell me how to raise field plants and make them do as well in the garden as they do outside. I have tried Vetch, Cockle and even Buckwheat, but as a rule, they put on a sorry look and did not blossom at all well.—John W. Chamberlin, *Buffalo, N. Y.*

What's Best in Dahlias?

To the Editors:

Your correspondent, C. A. Gardin (G. M. & H. B. for September, '24), in his selection of a dozen Dahlias has surely got some of the favorites. I guess some of them would be included in every Dahlia growers list, but my collection would not be complete if Paul Michael and Rosa Nell were absent. I think the craze for size will gradually die down, and we shall eventually see Dahlias with good centers on strong firm stems. Surely the Dahlias with what I have termed "the bull eye" should be condemned, even the "Peony" type, as everyone knows that a Peony to be perfect should have a good center. Then why encourage the disfigurement in the Dahlia?

Could any reader tell me where to get a good book on the hybridizing of the Dahlia? I use only old-fashioned methods, and if there is a good book, I would like to get it.—Charles Garrity, *Mission San Jose, Cal.*

—The "Amateur's Book of the Dahlia" by Mrs. C. H. Stout has a whole chapter devoted to the subject of your question. It is the last thing in Dahlia literature for the practical grower.—Ed.

Better Daffodils for Discriminating Gardeners

To the Editors:

Mr. S. Stillman Berry's charming and discriminating appraisal of the newer Daffodils in the September and October numbers of Garden Magazine & Home Builder is disappointing to the enthusiast only in the brevity of his list of varieties, particularly in the Medium-crowned groups. St. Olaf is described, but Queen of the North, a faultless variety of the same small-crowned type and of similar coloring and size is passed over—a strange omission to one who has grown both varieties. Of the large-cupped Leedsii, Sirdar, Laughing Water, and Her Grace are as outstanding as Lord Kitchener and Czarina. It is hard to decide which is the finer—Sirdar or Lord Kitchener. Of the five, Her Grace seemed to me last spring the most perfect flower—this variety has a white edge to the much frilled primrose cup. A suggested planting for a near view is a group of this variety in front of the taller growing Bernardino.

In the Barrii group, Red Beacon may not be omitted, its brilliant orange-scarlet edged cup set in a broad rounded ivory white perianth making it a wonderfully striking flower. Flame, an immense yellow with a scarlet-edged cup, is the earliest Barrii to bloom here. Brilliancy is like it but opens later. Lucinius is a bright yellow Incomparabilis with broad overlapping pointed petals reaching a diameter of four and a quarter inches. Excepting Great Warley, this is the largest of its type in this garden. [This wonder is to us the most alluring of all the gems of allurement, and we could not get it last fall!—Ed.] Croesus is another handsome yellow—a pale primrose with a cup edged with orange-red, not quite so large as Lucinius. It bleaches rapidly in sunlight. Macebearer is a very large white (cream) with a spreading open cup of deep yellow very thinly edged with orange-yellow—a mere line of color. Whitewell and Lady Margaret Boscawen are representative white varieties with yellow cups, the former with a wide spreading cup, the latter with a trumpet shaped crown similar to Great Warley but with a better imbricated perianth. All

LILIES THAT BLOOMED TWICE IN A SEASON

After their spring blooming, these Easter Lilies, in the Iowa garden of Miss Ethel Clark Bickel, were dried for several weeks, then planted in a sunny spot where they blossomed again in August of the same year

the varieties mentioned are remarkable for their size and the substance of their petals.

Two distinctive varieties among the newer Poet's are Acme and Miss Willmott. In Acme the entire eye, so flat that it seems to rest on the slightly reflexing perianth, is solid scarlet, no zonation developing even when the flower is fading. It is a very late bloomer. Miss Willmott is very large (a three-and-a half-inch flower) with a thick cream-white broad petaled perianth—the eye is broadly zoned orange-red and lemon yellow. It is an early variety.

Mr. Berry's appraisal of other varieties that have recently become available would be welcomed by those who, like myself, have not convenient access to a representative collection. One following the lure of the Daffodil, if his experience parallel mine, is pretty sure to acquire along with a choice assortment of rogues some varieties that he is never sure of being true—catalogue descriptions do not always stress distinctive points. The description of St. Olaf cleared up my doubt regarding this variety. I have others that I would like removed from the doubtful list. Obtaining stock from different sources is a method of proving that will not be available if the Federal Horticultural Board does not modify its announced intention to exclude Daffodils after 1925.—B. F. Cureton, *Walhonding, Ohio.*

Easter Lilies That Re-bloom in Late Summer

To the Editors:

I wonder how many Garden Magazine & Home Builder readers know that an Easter Lily, if given proper care, will bloom again, late in the summer? Nearly every Easter I have a Lily given me. When it is through blooming, I put it away in my store room, cut off the stalk, and allow it to remain perfectly dry. About Decoration Day I remove it from the pot and set it out in the yard in a nice sunny spot in my hardy border. In August, about the time my Hydrangeas are blossoming, the Easter Lily blooms again, even more beautifully than it did at Easter time. —Ethel Clark Bickel *Mc. Gregor, Iowa.*

A Remarkable Lily

To the Editors:

If you can find room to show the accompanying photograph of Lilium auratum I am sure Lily lovers will enjoy seeing it, and it would be greatly appreciated by others of your readers in Seattle. The stalk was eight feet high and it produced a cluster of blossoms numbering one hundred and eight. It was grown in my gardens at Carleton Park,

A MAGICAL GOLD-BANDED LILY OF JAPAN

108 blossoms in one cluster on a stalk 8 ft. high would seem to be the record for Lilium auratum! Mrs. A. A. Phinney grew the plant in her Seattle, Wash., garden

Seattle, Washington.—Mrs. Arthur Alexander Phinney, *Seattle, Wash.*

—The photograph shows that the stalk is fasciated, i.e., it is a composite growth of more than one stalk massed or fused into one flattened growth. It frequently happens with the Gold-banded Lily.—Ed.

WHERE BEAUTY HAS BEEN COAXED INTO LODGING

A little backyard garden at Fresno, California, brought into being by the enthusiasm of its owners, Mrs. A. H. Nichols (see text below)

Gardening with a Pitchfork

TO THE EDITORS:

I have gained many ideas from the Open Column and should like to pass on one of mine. Am wondering how many followers of GARDEN MAGAZINE & HOME BUILDER go forth with a pitchfork to do the spring digging. I do not seem to recall mention of this. For many years I have used a steel, four tined pitch-fork; the kind used by farmers in pitching hay. It has never broken nor bent and has always done good work. It is especially good for a woman's use; being light and easily handled. —SADIE U. MOORE, *Oak Park, Illinois.*

Triumphant Backyard Gardening

TO THE EDITORS:

When we settled down to gardening we found "the vista" at the back anything but soulful: some unpainted fences and an old shed some eight feet high. A solid fence of that height was not to be thought of—and we think we reached a solution of our difficulty that is "useful as well as ornamental," (see picture above) and pass it along as a possible help to someone similarly situated.

We first put up a solid board fence nearly five feet high, carrying 4 x 4 posts up to 8 ft., on top of which we put a 4 x 4 the entire length of the fence, attaching to it every 25 ft. a stickout 2 in. x 4 in. x 15 in., with the end not attached to the fence beveled. On top of this pergola-like effect we put two slats 2 in. x ½ in. to carry the vines. In the space between the solid fence and the half pergola we put panels of severely plain lattice made of the same material as the slats overhead.

At each post was planted a Grape-vine which is kept pruned of branches until the 8 ft. line is reached, which makes long canes and in the autumn the bunches of Grapes hanging through the slats are most attractive. In time the Grapes may prove too closely planted, in which case we plan to use a tall-growing Rose bush at every other post.

The color scheme matches the house, pearl-gray with white trimming. The slats and panels are a bright green and where the fence seems bare, as back of the pool, we have put an ornamental lattice to pull the garden and vines together. One always hears that a light fence foreshortens a space, but the gray-brown of the trunks of the vines and the shadows cast by the leaves on the soft gray are as much of a delight as near-by flowers. The openings in the fence panels are large enough to show glimpses of sunlight and distant trees.

Among our possessions was an old wrought-iron standard once made to hold a teakettle and shaped like a huge 5—apropos of five-o'clock-tea, I suppose. As the iron was a graceful type, we applied a bit of heat, bent it into what is rather like a gooseneck, wired it and it became our garden light and has been much admired.

It is a walled garden, with the difference that our neighbors do not have that shut-out feeling they would were it a solid fence. Then too the mocking birds use the lattice panels for their games of hide-and-seek.—Mrs. A. H. NICHOLS, *Fresno, Cal.*

Easter Lilies in Florida

TO THE EDITORS:

I am sending you a photograph of my uncle's—Mr. J. A. Barns—Lily bed in Clearwater, Florida. Some people think we can't raise the best of flowers way down in the tropics, but they are mistaken. This bed of Lilies had 15,000 bells open at one time. Many stalks had 30 bells on and one had as many as 60 bells at one time. Mr. Barns started several years ago with about 100 bulbs and each year digs the bulbs in July to give them a rest. This past July he had 2,000 bulbs—more than he could possibly use again. We think the picture interesting with the background of Bananas, showing the tropical climate in which the Lilies will grow.

We enjoy your magazine very much, and I do think our Garden Club is going to make some wonderful strides this year. We are young, but have a most efficient president who thoroughly understands the work.—MISS LULU MCLENDON, *Miami, Florida.*

AS EASTER LILIES FLOURISH IN FLORIDA

Garden of Mr. J. A. Barns at Clearwater, Florida (see text above)

A Silk Brocade in the "plein-air" brilliance of Modern Color

MODERN artists of the loom, like their brethren of the brush, are bringing to their work more and more of Nature's luminous harmony.

This silk brocade is a particularly felicitous example of the use of this out-of-door or plein-air color in a floral design. The soft moss-green of the foliage, the limpid shades of rose, blue and maize in the floral motifs, give the fabric the refreshing vividness of an armful of flowers.

While it is an example of an early XVIII Century fabric, this brocade is primarily French in its conception. The characteristic flat treatment of the design, however, shows the English Georgian influence—the colors stand out softly and clearly against the black gros-grain ground with none of the shading of its French prototype.

This type of brocade for hangings and upholstery brings to the somber richness of a panelled room a saving clarity of color.

F. Schumacher & Co., Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York City. Offices also in Boston and Chicago and Philadelphia.

WHILE *this fabric—in its flat treatment of design and clear, soft coloring—exemplifies the English interpretation of an Italian Renaissance original, we can also show examples after the parent Italian fabrics, as well as other fabrics of the same family, showing the adaptations by Louis XIV of France.*

YOUR *own decorator or upholsterer will arrange for you to see these brocades—he will also gladly attend to the purchase for you. In addition to brocades we carry many other fabrics which represent not only the inspiration of the great decorative periods but the newest trend in modern coloration as well.*

F. SCHUMACHER & CO.

A Second Season for Easter Lilies—Also a Geranium

TO THE EDITORS:

For years I have wanted Easter Lilies and this last Easter my husband brought me a pot of them. There were two small bulbs. Each had sent up just one stalk, and each stalk had one open flower and a huge creamy-green bud. How I longed to keep the bulbs and see them bring fragrance and beauty another year, but the florists all told me, "You will save time, trouble and disappointment if you throw them away." The catalogs gave the same advice in more or less elaborate phrases. But somehow, I couldn't deliberately throw them away; so when danger of late frosts was past I carefully turned out the compact ball of earth and roots and planted it at one corner of my Geranium bed. The stalks and leaves of my Lilies promptly turned yellow, drooped and finally fell over. Of course, the Geranium bed was kept moist, even wet at times, and I feared my Lily bulbs would rot, but the last days of August I discovered three pale green spears thrust up through the soil and I carefully lifted my Lily bulbs and put them in a four-inch pot. There were three bulbs now—one bulb had divided and the other one had remained intact. Later I needed the particular pot they were in and transferred them to another pot the same size. They grew and flowered.

I wonder if any member of the circle of Garden Neighbors can tell me where I can get a plant of a Geranium that has double lavender flowers? Four years ago in the home of a chance acquaintance I saw such a Geranium. The plant was just of the ordinary zonal type. The flowers were borne very profusely, in great trusses. If you can imagine a delicate Apple blossom being double, and a pure blue lavender instead of nature's apple-blossom pink, then you have an image of this Geranium flower.—MRS. J. G. CLARK, *Pocatello, Idaho.*

More About Pretentious Frauds

TO THE EDITORS:

The article in the September number of the GARDEN MAGAZINE & HOME BUILDER "Pretentious Frauds in Fruits" by Dr. U. P. Hedrick was very interesting and instructive and we still refer to the list given of the best fruits. Some of them we have. We have also a Gano Apple tree and it certainly takes the prize as a fraud. It blossoms in autumn and has never fruited though ten years old. Had we known that it was related to Ben Davis no nurseryman could have sold us one. Ben Davis is a beautiful looking Apple when grown in this state but is almost tasteless.

And now let me ask if any of the members of the "Open Column" who admire the Moonflower know what a pest it is. Either the wind or insects spread it far from where it was planted, to outlying gardens, where its long wirey roots twist around the vegetable roots growing there and kills them. Is there any way to get rid of it?

But the Moonflower isn't our pest. Ours is Scotch Broom with its brilliant orange colored flowers and their rank odor. It multiplies and spreads by seed-pods and very soon a forest is made. I wonder if any one knows what would kill it other than pulling it up—a rather hard job.

One summer day we decided to try burning it out. It made a roaring fire and it seemed that none would be alive after that. But the ashes left must have been of benefit to the soil for to-day the patch is thicker than ever!—MRS. P. S. HERBERT, *Tacoma, Washington.*

Blue Plumbago in Texas

TO THE EDITORS:

There are few blue flowers and that fact makes the color very desirable. My favorite used to be the perennial Larkspur with its giant stalks of open-mouthed blue flowers gracing the dull days as well as the bright ones. A bed of these is certainly an enlivening sight—seems to draw your feelings up to the high standard they have attained in the world of flowers. For me, the very sight of them conjures up thought of "lavender and old lace." As a vase flower they are lovely and, like the Tuberose and Gladiolus, repay your care with the sweetness of the last blossom. And too, the ease of their treatment encourages their planting in every garden.

But it is to Plumbago capensis that I now believe should be given the palm of beauty. Until the past summer I had never seen this flower. A friend sent me a fine root in May. It had one strong shoot and in a very little while it became a many-stemmed bush two feet high and with dozens of clusters of light blue flowers.

It was never out of bloom all summer. One day I counted seventy blooms open at once. It is not long-stemmed enough for a vase flower nor long-lived enough for corsage wear, yet the wonderful delicacy of color and form together with freedom of bloom makes it truly worthy a place in every perennial garden.—MRS. JOHN CLARKSON DARNELL, *Katy, Texas.*

The Little Folk of the Rock Garden

TO THE EDITORS:

Mrs. Peckam's query in the September, 1924, issue, page 54, about the Tall Bearded Iris becoming naturalized, recalls to mind an almost forgotten incident of the past. Some years ago, there were spots on Long Island which were still "in the country," where even the railroad had not invaded the peace and where the roadsides knew not the scythe but bloomed in blessed security, a tangle of Sumac bushes, Blackberry canes, Virginia Creeper, Wild Honeysuckle, Clematis, and the coral-berry of the Bittersweet. In one such happy environment, at some distance from the haunts of man, lived and throve vigorously year after year large colonies of both the Orange Lily (Hemerocallis fulva) and one of the old-fashioned tall Bearded Iris, with smoky standards and purple falls. Of course they were escapes. Perhaps some garden trash had been dumped and the hardiest survived, before the day of the borer and the "clearing-up man." For many years I thought that both the Hemerocallis and the Iris were wild flowers, native to Long Island. The place knows them no more. There is a railroad now and a macadamized road and automobile succeeds automobile so rapidly that the road vies with Fifth Avenue for imperiling life. They all go by too swiftly to see the roadside and its glories so the "clearing-up man" has shorn it of its beauty and it lies an unlovely thing to the eyes that see.

I have most of the Crocus mentioned in the article, except Balansae, which I do not know by name. From description it sounds like Susianus or Cloth of Gold and I am wondering whether the name is synonymous. It was of the little folk that I wanted to speak (although at present I have so few of them)—the little folk which come to brighten the niches of the rock garden long before the big show is on.

First in my garden to show color is Sieberi, a blue bubble from Greece. I believe that Imperati is earlier still, but for some reason or other Imperati did not survive. Sieberi comes with the Snowdrops—if the Snowdrops do not come as they did last year, in the middle of January. There were two Snowdrops out the 17th of January and when the last late snow had melted there were the same two blossoms still hanging their snowy heads. Sieberi is a transparent blue with orange stamens, a veritable bubble which comes over night. One day nothing, the next a "bit of sky let fall." Tommassiana comes next, a tiny blue mite, but Thomas was shy last spring, someone stepped on his head and his blossoms were not as upright as they should have been. Cloth of Gold, a wee gold blossom with brown on the outside is more persistent and aggressive, it soon makes a fine spot of sunshine among the gray rocks, also the little Scotch Crocus, biflora, white with lavender feathering is happy almost anywhere and is up enjoying life and diffusing joy, while the big, fat, handsome Crocus is only just beginning to stretch out towards the light. Those are the only species which I have at present and I treasure them, for their acquisition was a costly experiment.

I wish someone could tell me where the various species could be procured in America. I have several of the Tulips and of the Narcisuss, but I want to add to the collection.—SUSAN T. HOMANS. *Flushing, N. Y.*

Danersk Furniture

Friendly livable groups with the assurance of authentic design

DANERSK Furniture is made for those who value authentic tradition in design, and who wish their homes to mirror the same genuineness, friendliness of spirit, and freedom from ostentation to which they themselves aspire. When considered from this point of view it is acknowledged to be the most moderately priced furniture of quality that is made today.

There are suitable pieces of Danersk Furniture for every room in the house.

For the Sun Room, there are quaint

The Litchfield secretary desk and Spanish foot fiddle-backed chair. Courtesy of House and Garden.

A Brittany chair and Boston spool table of mellow-toned maple and copper-print chintz. Courtesy of House and Garden.

Brittany chairs, of maple and copper-print chintz! Butterfly and tavern tables! A curly maple desk, with compartment devised to hold the radio—a wing couch made on the lines of a Pilgrim bench, but changed to proportions of luxurious comfort.

FOR the Dining Room, there are Plymouth cupboards with hidden trays for silver and linen; a draw-top table containing its extension leaves within itself, cozy for few, immediately ample for many, by the simplest means of pulling out the leaves. Eighteenth Century groups of Cuban mahogany; pieces in maple and white walnut, finished in mellow amber tones of old wood.

And then there are mirrors—desks—whole groups and single pieces for the Living Room and Bedroom.

But why try to tell you on a single page? The only way is for you to come and see, and the only places are our Chicago, New York, and Los Angeles showrooms.

The subject of the right furniture for your house is worthy of close study, time, attention and real sacrifice, if need be.

The Sulgrave highboy and side chair—burled walnut and herringbone inlays.

The accessories in these illustrations furnished by Scott L. Robertson, Inc.

Part of Sulgrave set, of beautiful burled woods and inlays.

The fine trumpet turnings and scalloped stretches of a rare old six-leg highboy were the inspiration in design for this draw-top dining table.

ERSKINE-DANFORTH CORPORATION, 383 Madison Avenue, New York

Chicago Salesrooms
315 Michigan Avenue, North

Factories in New England

Los Angeles Distributor
2869 West Seventh Street

Tree Grafting* at Any Time of Year

ROBERT T. MORRIS

Author of "Nut Growing", "Doctors versus Folks", and other works

EDITOR'S NOTE: *The new method of grafting, perfected by Dr. Morris in the course of his efforts to propagate improved varieties of Nuts, was explained in the April, 1922, issue of this magazine and those who want to do experimental grafting of any favorite woody plant will also find additional facts for their guidance in the present authoritative report of recent findings.*

"Trees cure famine!" says Dr. Morris in optimistically sound rebuttal of the ever-recurring food-shortage scare; and there is a sort of exhilaration in playing on the side of the gods—in knowing that the Pecans and Walnuts and Apples and Pears you plant insure provision for your children and your children's children.

THE caterpillar tractor plunging into the tropical jungle will allow of the production of a practically unlimited food supply. Famine in India, China, and Russia is a social matter and unnecessary, for tree foods can supply in delicious form all of the essentials of proteins, starches, fats, and vitamins of provender for men, livestock, and fowls. Furthermore, tree foods come largely out of the sub-soil without apparent diminution of fertility of the ground. The tree allows top-soil bacteria and surface annual plants to manufacture plant food materials and then deep roots take these materials to the leaves for elaboration by sun chemistry.

Trees may be grown wherever crops of annual plants may be grown and also where annual plants may not be grown profitably. They do not require the service of high-cost labor for annual tillage of the soil. For example, *four large Pecan trees or Black Walnut trees on an acre of ground, without tillage or fertilizer, may average a thousand pounds of nut meats annually for a century.* How often are the market value and food value of a thousand pounds of nut meats per acre equalled by crops from annual plants which would require from 100 to 200 plowings and harrowings during a hundred years of continuous cultivation, leaving out the question of expensive fertilizers and labor? Large populations live upon dates, olives, and figs. For trouble they have to look to religion.

Several centuries were required for the British farmers to raise the wheat crop from six bushels to thirty bushels per acre. Things move faster nowadays. It will not require so long a time to carry tree crops from the seedling phase to the phase of grafted kinds with greater productivity and quality. In the past the successful tree grafter was a specially skilled man. *Now almost anybody may graft almost any sort of tree at almost any time of the year.*

Aside from grafting, the hybridizing of Nut trees like that of cereal grain plants has become a scientific sport. When work becomes play in any field of human activity progress goes by leaps and bounds. The recent advance in tree grafting has amounted almost to a revolution. Application of a few new grafting principles of great consequence is now the order of the day. Old-established grafting methods frequently ran into failures when dealing with all but a few trees like the common fruit-bearing kinds.

THE two chief obstacles to successful grafting were drying of the graft and fungus or bacterial parasites which entered the land of milk and honey where sap collected in graft wounds. Both of these dangers have now been practically eliminated and it remains to extend the season of grafting, carrying it away from a hurried procedure in busy spring weeks.

The chief obstacle to this extension of the grafting season has been the difficulty in finding the right sort of grafting wax or protective material for covering the graft, buds and all, as well as the wound of the stock. For covering the entire graft in order to avoid desiccation grafting waxes had to be applied in melted form with a brush. They had to be applied in melted form for filling interstices of wounds in which sap might collect and ferment. These waxes had the effect of not retaining their quality under greatly varying conditions of heat, cold, and moisture. The paraffin waxes are inclined to crack and to become separated from the graft and stock in cold weather. Furthermore they would remelt and become useless in the very hot sun of southern latitudes.

Experiment for several seasons has resulted in the finding that raw pine gum will mix with the paraffins in almost all proportions and give to the wax an elasticity and adhesiveness of such degree that we may now graft trees in cold weather. Cohesiveness of the mixture is such that remelting in the hot sun may not destroy the effectiveness of this protective coating in hot weather.

Since depending upon this mixture, I have grafted Peaches, Apples, Hazels and Hickories successfully in both midwinter and midsummer. Many other kinds of trees also have been grafted successfully out of the so-called grafting season.

ACCORDING to old-established ideas trees may be grafted successfully only from scions that have been cut when dormant and stored in proper receptacles. This is what we may term "mediate grafting," a considerable length of time intervening between that of cutting the scions and inserting the grafts. On the other hand, what we may call "immediate grafting" is the taking of a scion from one tree and grafting it at once in the tree that is to receive it. Mediate or immediate grafting may both be done at almost any time of the year, winter or summer, spring or autumn.

When preparing the scion for immediate grafting in the spring or early summer it is best to cut off all the leaves and herbaceous growth of the year. We then depend upon latent buds situated in the older wood of the scion. The latter may be one year or several years of age. In midsummer when top buds have formed we may remove only the leaves, allowing the growth of the year to remain and to serve for grafting material.

In experiments with the Apple, for example, it was found that mediate grafts inserted on July 10th in the latitude of Stamford, Conn., began to burst their buds five or six days later. Immediate grafts inserted at the same time began to burst their buds about fifteen days later from buds of the year and about twenty days later from latent buds in older scion wood.

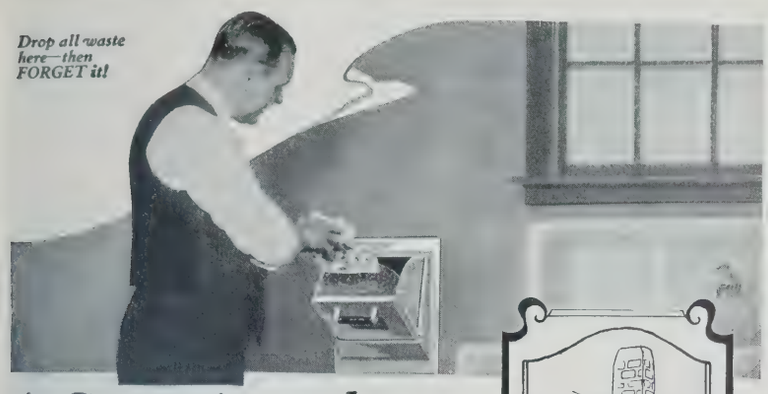
New shoots from these mediate Apple grafts continued to grow as they do in spring grafting. Immediate Apple grafts on the other hand, put out about six leaves from each bud and then came to a state of rest with the formation of a new top bud. After about ten days of resting these new top buds again burst forth and grew shoots like those of the mediate grafts.

THE philosophy of these things would seem to include the idea that the mediate summer grafts had contained a full supply of food stored up in the cambium layer. The immediate summer grafts, on the other hand, had contained only a partial supply, enough to allow them to make six leaves and a top bud. After a few days of resting these shoots with meagre larder could then go forward with new food furnished by the whole tree.

Mediate and immediate winter grafts were alike in their method of growth in the spring which would seem to confirm the idea that the character of new growth is dependent upon the quality of stored food in the cambium layer.

In experimental work it was noted that both mediate and immediate winter grafts make a slower start in the spring than do the grafts inserted in the spring-time. This is perhaps due to the formation of a protective, corky cell layer over wound surfaces. New granulation tissue would then find some degree of mechanical obstacle in the presence of a corky cell layer at first.

*Extracts from a paper presented at the 15th Annual Meeting of the Northern Nut Growers Association, September, 1924.



A Convenience the Better Home Deserves

EVERY day—every hour, almost—you'll have cause to be thankful for the handy Kernerator in that new home of yours. For it saves those countless steps to garbage can and rubbish pile. Thousands in use—fully guaranteed—and extremely moderate in first cost (which is the only expense).

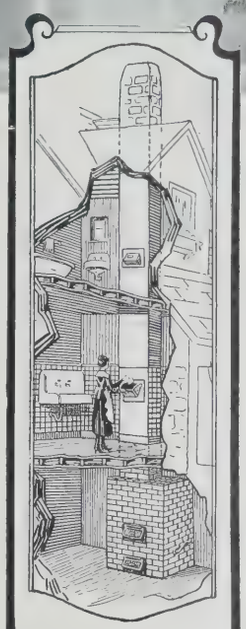
Costs Nothing to Operate—Uses No Fuel

As shown, the Kernerator consists of a brick combustion chamber in the basement, with hopper doors in or near the kitchen above. All waste—garbage, sweepings, tin cans, bottles, papers, and the like—dropped through the hopper door, fall to the combustion chamber. An occasional lighting of the air-dried waste is all that's necessary.

The Kernerator must be built in—can't be added later. Ask your architect — he knows and will recommend the Kernerator, or write—

KERNER INCINERATOR COMPANY
1031 Chestnut Street Milwaukee, Wis.

KERNERATOR
Built-in-the-Chimney
Reg. U. S. Patent Office



Non-combustibles (tin cans, crockery, etc.) are sterilized by the flames for easy removal with the fine, dry ashes.

SLYKER
METAL
Radiator Furniture

EVERY home owner enthuses over the beauty of SLYKER Radiator Furniture. But attractiveness is only one admired feature. It also prevents the costly soiling of delicate draperies and walls, and keeps heated air moist, comfortable, healthful. A patented humidifier under top serves this double purpose. Your radiators are entirely concealed in artistic cabinets, without loss of heating efficiency. Made entirely of Furniture Steel, finished in six coats of oil enamel, baked on. You have choice of three styles. Cane Grille is pictured. Finishes in shades of Mahogany, Walnut, Ivory or White—to harmonize with your room decorations. Converts radiators into useful seats or consoles.

Write us for name of nearest dealer where samples may be seen. We will send you descriptive book in colors upon request.

SCHLEICHER. *Inc.* (Dept. A-14) GARY, INDIANA

"Come in, Martha, —I'll be through in a minute!"

"I'VE been waxing the floors this morning—we had a birthday party for Jackie yesterday and the children danced all over the house.

"Yes, they do look nice, don't they? And it's only taken me half-an-hour. Several years ago I had the floors refinished with wax largely on the children's account—waxed floors are so clean and sanitary for them to play on! Another advantage of waxed floors is that children can romp on them all they want to without injury to the finish.

"But, while I had the floors waxed originally for the children's sake, I shall certainly *keep* them waxed for my own sake. It's so quick—and easy—and clean. No mess—no rags or pails—no soiled hands—why, you don't even have to stoop!

"Yes, I'll gladly tell you how. I bought one of those Johnson Floor Polishing Outfits which include a bottle of Liquid Wax—a Lamb's-wool Mop for applying and a Weighted Brush for polishing.

"All you do is pour the Liquid Wax on the Mop—this cleans the floor and, at the same time, deposits a thin film of Wax. A few brisk strokes with the Weighted Brush will quickly bring this Wax to a beautiful, artistic, durable polish. It takes only a few minutes and is as easy as running a carpet sweeper.

"We polish all of our furniture and woodwork with Johnson's Liquid Wax too. And the kitchen linoleum!"

Any store displaying this Sign can furnish the Johnson Floor Polishing Outfit. These stores also carry a full line of Johnson's Artistic Interior Wood Finishes. They will gladly give you a FREE copy of the Johnson 25c book on Home Beautifying and are competent to answer questions and give advice on the proper finishing of wood.

$6.65 Floor Polishing Outfit, $5.00

It's the new, easy way to have beautiful waxed floors and linoleum. *This Outfit Consists of:*

1 Quart of Johnson's Liquid Wax	$1.40
1 Johnson's Lamb's-wool Wax Mop	1.50
1 Johnson's Weighted Floor Polishing Brush	3.50
1 Johnson's Book on Home Beautifying	.25
	$6.65

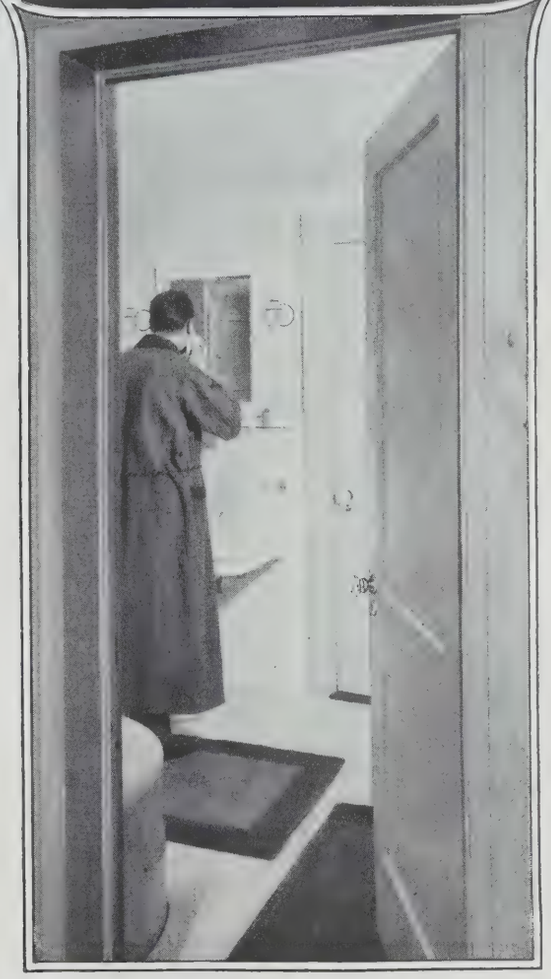
Insist upon your dealer supplying you with a Johnson $6.65 Floor Polishing Outfit for $5.00—it means a saving of $1.65!

This offer is good at department, drug, grocery, hardware and paint stores. If your dealer cannot furnish the outfit—write us for the name of a nearby dealer who can.

S. C. JOHNSON & SON • • RACINE, WIS.

JOHNSON'S LIQUID WAX

Build for Tomorrow *and* use Sargent Hardware



BUILD so that you will still love your home and revel in its comfort when tomorrow comes. Build so that your investment in property is secure. A tiled bath, of course! And plenty of closets and a gracious entrance porch!

But don't leave the selection of hardware to the last, when your appropriation may be exhausted and your patience sorely tried. Select hinges that will support your doors adequately and move them without complaining. Knobs that will look well and turn easily—always. Locks that will give real protection and stay in working order. Select Sargent Hardware of solid time-resisting brass or bronze.

Consult your architect about appropriate Sargent styles. "The Colonial Book" suggests many hardware designs in good taste. It is free. Write for it today.

SARGENT & COMPANY
Hardware Manufacturers
48 Water Street New Haven, Conn.

SARGENT
Locks & Hardware

GARDENING FOR THE BEGINNER

THE MONTH'S REMINDER—APRIL

As to Time and Place: In gardening practice a date can only be approximated as seasons vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 40). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

How to Use This Guide: Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

Who Writes This: The advice and instruction in this department are the gleanings of many years experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Theiss from Pennsylvania; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. A. Kruhm from an extensive Eastern acquaintance; and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.

APRIL sounds the last call for laying in garden supplies. A few minutes spent now may save you hours—and crops—later on, so make a final examination of your garden outfit. Particularly is it important to lay in all the spraying materials you will need. These should be on hand, so that they can be ready for use at a moment's notice. Every gardener needs a nicotine preparation for lice, bordeaux for rots, lead arsenate and hellebore for leaf-eating bugs, and miscible oil or lime-sulphur for scales.

Bottomless crocks and galvanized buckets are very useful for handling slow-germinating seeds. The bottom of a bucket can be cut away with tin shears. These containers can be sunk in the ground and seeds put in them. They are especially useful for such hard seeds as persimmon, Iris, and the like. Holly seeds require about three years to germinate. I have raised a number of Persimmons that took a year. Without some such container, I could never have kept track of such seeds out in the open garden.

IF DISEASE AND INSECTS LURK

IF YOU have not already done so, gather and burn all the "mummies" on your fruit trees. If left on the trees, they will start brown rot on the new fruit crop. Spray the ground around your tree, as well as the tree itself, with bordeaux, especially if it was affected by rot the preceding year. For the same reason, plow or dig up the soil under an infected tree before blooms open. This buries the rot spores.

Sycamores were very hard hit last year by a blight induced by the wet. Gather fallen twigs and destroy them, and burn the fallen leaves or the dead grass under your Sycamore trees.

If your ground is infested with radish maggots, you can easily get rid of them. Liming will do it. If you don't want to lime your whole garden—and you may not want to, for you will want to grow some crops, like Potatoes, that are better off without lime—simply mark off the strip you intend to sow with Radishes and dust it heavily with lime. Rake this in. Do this a little time before planting. It will drive the maggots out and you will have nice, clean Radishes.

THE EARLY CUTTING WINS

GET your cuttings out early. Early planting is half of the battle. Put them where there is partial shade if possible. Set them deep. A very good practice is to dip them in melted paraffin, or at least dip the part that will extend above ground. This prevents evaporation. I have had greater success with cuttings when I did this than at any other time. Also, mulch your cutting row. A manure mulch is excellent. Grass clippings are also most useful.

FRUIT TREES AND BERRY BUSHES

TEAR down the mounds about the bases of your fruit trees, give the soil a good hand-working, and apply your first dressing of soda nitrate. Small trees can safely be given two pounds. Larger trees may have two or three times as much. Scatter this in a ring around

(*Continued on page 174*)

BETTER LAWNS and GARDENS

BY E·C·VICK

— New
— Enlarged
— Revised

Free on Request

THIS popular horticultural editor has produced a new, enlarged and revised edition of this authoritative booklet covering the whole range of gardening, simply and concisely stated. "The information on lawns and grass alone is worth dollars."

Flower and Vegetable Gardens, Trees, Shrubs, Planting, and proper preparation of the soil for best results are fully covered.

This helpful booklet will enable gardeners to have more beautiful lawns and flower gardens and more productive vegetable and fruit gardens.

A handy reference, full of valuable practical suggestions. Dollars can be paid for gardening books containing less real information.

ATKINS & DURBROW, INC.
X157 Water St., New York City

"YEARAGE"

The life of a tire is measured in miles—a fair enough way under average conditions. The only way the life of a hose can be measured is by years. Hose rarely wears out; it gets old, "dies" and falls to pieces.

MILO Cord Hose

is one of our three famous brands of ⅝" hose. It is a moulded hose built up of three successive braided jackets vulcanized together with a strong inner tube and a tough rubber cover. MILO positively will not kink.

⅝" is the correct size for the water channel of garden hose. Sizes smaller than ⅝" will not deliver all the water from ½" hose fittings, and larger sizes will not deliver enough more than ⅝" to justify their increased weight and expense.

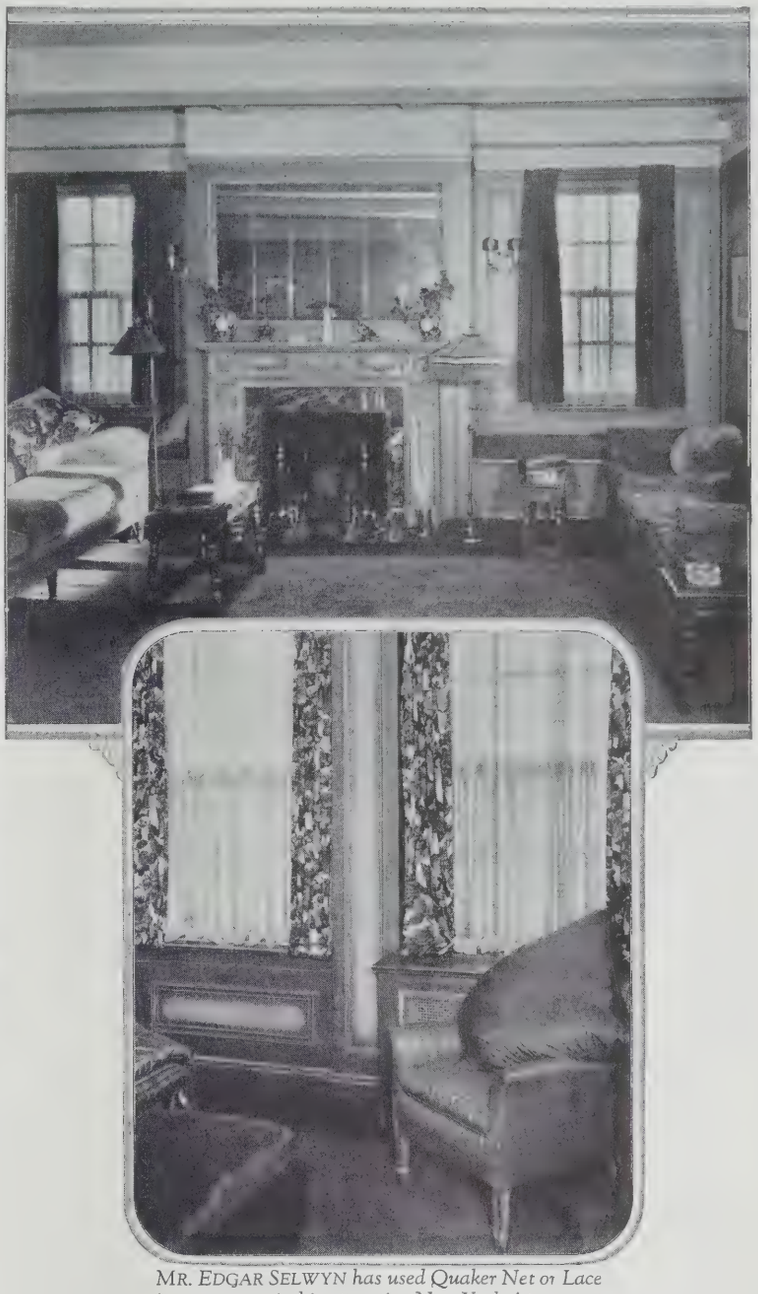
We make two other famous brands of ⅝" hose—BULL DOG, a 7-ply wrapped hose, the most durable and highest grade garden hose on the market, and GOOD LUCK, a 6-ply hose, made like BULL DOG but lighter in weight and easier on the purse.

SEND 10 CENTS in stamps for our book, "Making the Garden Grow." 48 pages, three colors, richly illustrated. "A professional handbook for the amateur gardener."

BOSTON WOVEN HOSE AND RUBBER CO.
156 Portland Street Cambridge, Mass.

Makers of the famous GOOD LUCK Fruit Jar Rubbers

WRAPPED LIKE A TIRE



MR. EDGAR SELWYN has used Quaker Net or Lace in every room in his attractive New York Apartment

Light *and* Privacy With Quaker Net Curtains

MR. EDGAR SELWYN, noted playwright and producer, acted as his own decorator, and himself planned every detail of his beautiful home—atop one of New York's finest apartment houses.

For every window in the master's rooms, as well as for the sunroom on the roof, Mr. Selwyn chose Quaker Net.

The result—view, light, *and privacy*—is a real achievement in curtaining. The use of Quaker Net in the Selwyn apartment is simply another proof of the fact that net is the satisfactory and correct answer to every curtain problem; and that the name "Quaker" on a curtain or net is a quality index like the karat mark in solid gold.

A Booklet that will help you

"Decorators' Methods of Window Curtaining", a booklet by Philip H. Pratt, Head of Interior Decoration, Pratt Institute, will be mailed to you on request.

QUAKER LACE CO.

Lace Works and Accounting Rooms:
4th St. and Lehigh Ave., Philadelphia, Pa.

Wholesale Sales Rooms:
890 Broadway, corner 19th St., New York

The walls and roofs of this house and garage are covered with Cabot's Creosote-Stained Shingles. Harold Doty, architect, Portland, Oregon

Cabot's

(*Genuine Creosote*)

Stained Shingles

The Highest Grade Shingles Ready-Stained with the Highest Grade Stains.

The Highest Grade Shingles: Red Cedar shingles, made from selected lumber of the great cedar forests of the far Northwest, under the strictest specifications of the Shingle Associations—straight grain, uniform thickness, non-warping, perfect-fitting, durable and full count. The most picturesque house finish in the world and the most economical.

The Highest Grade Stains: For over forty years the rich and artistic colors of Cabot's Creosote Stains have been the standards of shingle-stain excellence. No one even claims to make better stains than Cabot's. Cabot's Shingles are the only shingles using Cabot's Stains.

Genuine Wood-preserving Creosote: Cabot's Stains are made of Cabot's Genuine Refined Creosote, which thoroughly preserves the wood. "Creosote is the best wood preservative known."—but it must BE Creosote.

You don't have to accept poor shingles or poor stains. Cabot's Stained Shingles are guaranteed—and they cost no more.

Send for Stained Cedar Samples showing wood and colors with catalogue and full information. Free.

SAMUEL CABOT, Inc., Manfg. Chemists

4 Oliver St., Boston, Mass. **342 Madison Ave., New York**
5000 Bloomingdale Ave., Chicago **Hibernian Bldg., Los Angeles**

Cabot's Old Virginia White

The original brilliant white stain. As bright as new whitewash and as lasting as paint.

Cabot's Double-White

Whiter than white lead paint. Two coats cover equal to three of lead and oil. A true *flat* white for all kinds of surfaces, exterior or interior.

(*Continued from page 172*)

the trees, under the tips of the spreading branches. That is about where the feeding roots are.

At about the same time, look sharp for borers. They have not done much harm during the winter, but they are no longer dormant and can do much damage unless removed promptly.

Prune Blackberries at once if not already done. Burn the dead canes. It is often advantageous to tie Blackberries to trellises. A single wire, $2\frac{1}{2}$ feet high, is about right. The young plants should be dug before the buds start.

STICKS AND STAKES AND LABELS

ANOTHER very useful thing is a supply of little sticks to support tall plants like Hollyhocks or Dahlias. Prepared sticks can be bought, at a seed house, or trimmings can be had at a planing mill. On my grounds are a number of ash stumps that annually send out strong suckers. Some of these I cut each year when they are long, straight whips. Others I cut only after they have branched. The Ash branches on opposite sides of the stem. These two branches shoot out far from the central stem, and the top thus resembles a three-tined fork. It makes a fine support for plants. Any brushy top will answer, but the Ash is particularly good for this purpose.

Many little things can now be prepared that will save much time during the summer. You ought to have markers for your rows. A very easy way to make them is to secure from a dealer in lumber his odds and ends of lattice wood. Years ago I bought one dollar's worth of the stuff, and sawed it into six-inch lengths. I am still using those markers. With a soft lead pencil I write on a marker the name of a plant, then put a coating of shellac over the writing. This protects it from the weather. I use orange shellac. White shellac is not waterproof. At the end of the season, or when the crop is gathered, the markers can be gathered for further use. A plane or a sharp knife readily shaves off the writing and leaves a smooth surface for further notation.

Don't forget that fences are excellent places for Pole Beans. We haven't used a pole for Beans in our garden for years. We have a high wire fence, and we plant the beans at the foot of this and let them clamber up it. Maybe they would do better if they were more widely spaced and had poles, but they do well enough. They grow vigorously and produce prolifically. And we are spared the eternal bother about poles.

NATURALISTIC GRASS GARDENS

NOW is the time to start a garden in grass. There are many plants that can be naturalized in grass like Crocuses, Daffodils, Lilies, etc. If you lift bulbs with earth about them, you can do it now and not interfere with their growth. If you already have Crocuses started, you can extend your planting by seed. Be careful not to mow over the plants for a time. Watch the flowers turn to seed-pods. When the seeds are ripe, shell them out of the pods, punch little holes here and there in the ground and drop the seeds into them. They will do the rest.

ACTION IN VEGETABLE GARDEN

MANURE your Asparagus, working the manure into the soil, and give the bed a good cultivation before growth starts.

If you like Spinach, grow Good King Henry. It is not a true Spinach, being in fact a Pigweed, but it is finer flavored than Spinach and is a perennial. It is ready to eat almost as soon as ordinary Spinach is ready to sow. It is rare in this country, but at least one seed house has offered it for sale. We have had it in our garden for some years. It requires almost no attention.

If you want extra early crops, you can begin now to start some of your plants. Of course, they will have to start indoors or in a hotbed. Later you can use a coldframe. Plant Beans, Peas, Corn, Okra, Cucumbers, etc. Usually these are grown in sods. Peas can be grown this way and later set out in trenches. We have found it very easy to start Corn and Okra in this way in wet sawdust. They can be transplanted later without harm.

A number of plants can go out as soon as the ground can be prepared. Early Peas, Potatoes, Radishes, Carrots, Beets, and the like, are all hardy and will stand considerable frost. If you tried sprouting

(*Continued on page 178*)

Royal Lilies *and* Regal Lupins

Lilium auratum—the golden banded Japanese beauty

Stately spikes of many shades, ranging from heavenly blue through lavender, creamy terra cotta, amber and coppery shades; unique hybrids, some of which have distinctly bi-colored flowers, with keel and standards of different colors, sometimes overlaid with glossy sheen of rose or copper—such are the *Regal Lupins*, a wonderful new strain of a wonderful, hardy plant.

A Royal Lily is *Lilium auratum*, the Gold-Banded Lily of Japan, shown alongside. No other flower so completely dominates the hardy border during July-August as this purple spotted beauty, with its contrasting golden yellow stamens against a royal purple throat.

A Regal Lily is *Lilium Regale*, bearing its chaste pink and primrose shaded white flowers during June. In fragrance this Lily stands alone. Its beauty enhances the attractiveness of all other plants around it. With Delphiniums it creates pictures of supreme loveliness.

This Trio for a Regal Garden

So sure are we of the utter satisfaction which this combination offers to future friends, we offer the following attractive combinations:—

OFFER A		OFFER B		OFFER C	
1 doz. Regal Lupins	$2.50	½ doz. Regal Lilies	$3.75	1 doz. Regal Lupins	$2.50
½ doz. Regal Lilies	3.75	½ doz. Lilium auratum	3.00	½ doz. Regal Lilies	3.75
above combination	5.50	*above combination*	6.00	½ doz. Lilium auratum	3.00
				above combination	8.00

Please ask for free catalogue

Besides describing the most complete collections of Hardy Lilies offered in America, it will introduce to you Hardy Ferns for every situation, the newest among hardy perennials, the worthy among wild flowers. Iris, both Japanese and German—in short, everything worthy of a place in the hardy garden. A postcard request is sufficient to bring you this book by return mail.

F. H. HORSFORD CHARLOTTE, VERMONT

Regal Lupins—lovely spires of heavenly blue and other tints

GALLOWAY POTTERY

ESTABLISHED 1810

GALLOWAY POTTERY adds interest to the garden, sun room and hall. These high-fired, strong and durable terra cottas include shapely Jars, Bird Baths and Fonts, Flower Vases, Pots and Boxes, Gazing Globes, Benches, etc.

A collection of over 300 attractive numbers is shown in our catalogue, which will be sent upon receipt of twenty cents in stamps

GALLOWAY TERRA-COTTA COMPANY
3214 WALNUT STREET, PHILADELPHIA.

Time to Sow and Repair!

Properly kept lawns constitute the most important part of the garden home surroundings. Go over your Lawn *right now!* See where the sward is thin. Dig weedy spots and sow the mixture best suited for the situation. And you are reasonably sure of attaining your wishes for a perfect Lawn if you sow

Dreer's Famous Lawn Grass Seeds

The seven mixtures offered in the Dreer Garden Book are scientifically compounded to serve specific purposes. The standard of quality of the various grasses in each mixture is uniformly the highest.

The "Dreer" Mixture

will furnish you the grassy carpets you'll be proud to see spread around your home. Stands any reasonable amount of walking over without detriment to the turf. Qt. 40c postpaid. By express at purchaser's expense, qt. 35c; 4 qts. $1.25; peck $2.25; bushel (20 lbs.) $8.00.

Dreer's "Evergreen" Mixture

Noted for the enduring green which characterizes the turf grown from it. It is a mixture so balanced assuring a succession of bright green textures throughout summer and fall. Per qt. 35c; postpaid. By express, at purchaser's expense, per qt. 30c; 4 qts. $1.00; peck, $1.75; bushel (20 lbs.) $6.50.
For complete descriptions of other Grass Mixtures (clovers, etc.) please refer to the Dreer Garden Book, free for the asking—please mention this publication.

HENRY A. DREER
1306 Spring Garden St. Philadelphia, Pa.

Planet Jr.

Makes fun of hoeing

If there were no work to gardening, there would be no fun. But there is a difference between work and drudgery, and Planet Jr. Garden Tools mean just this difference. A pair of sharp hoes on an easy-rolling wheel with a pair of handles. Such is Planet Jr. No. 17 Single Wheel Hoe.

And it means everything to you who want the pleasant exercise of cultivating without the monotonous grind of hand-hoeing and weeding. Planet Jr. No. 17 Wheel Hoe reduces hand-weeding to a minimum and greatly increases your results. It saves time for other necessary garden work.

Planet Jr. Gardeners are legion. Planet Jr. gives amateurs professional results. See the famous Planet Jr. Seeders and Wheel Hoes at your dealers. Or write us for complete, illustrated Planet Jr. catalogue.

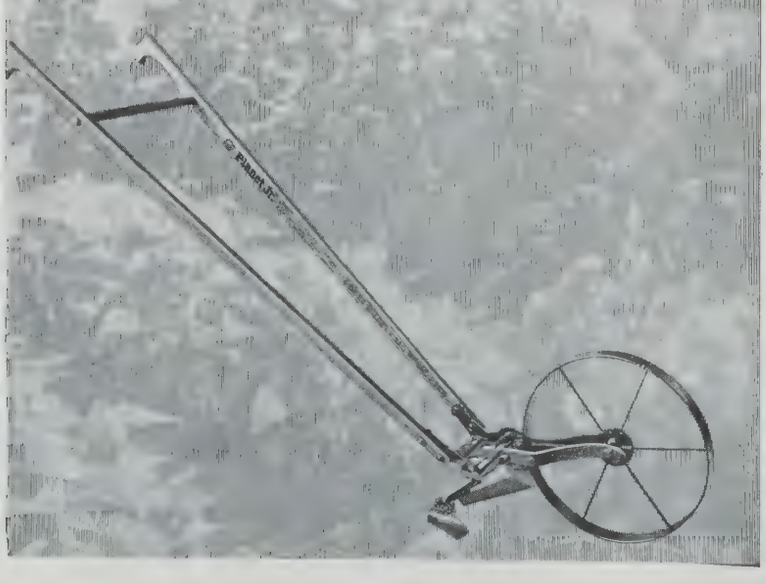
S. L. Allen & Co., Inc.

Largest Manufacturers of Specialized Field and Garden Implements in the World

Dept. 32

5th and Glenwood Ave. Philadelphia

Grow what you eat!



(*Continued from page 174*)

Potatoes, according to the suggestion made previously in this column, you now have fine little plants, with masses of roots, ready to set out. Plant them deeply.

If you want to take a chance on planting Beans early, you can insure their growth by greasing them. At least, you can prevent them from rotting. I have had Limas stand for a month in cold, wet ground and then grow vigorously. They were, of course, greased. This waterproofs them. Otherwise they would have rotted. Melted lard is good for coating Beans.

Don't forget that Limas should be planted with the eyes down. If you put them in the ground otherwise, they are likely to break their little necks in trying to get above ground.

By the end of this month gardeners in the North can sow most of the hardier vegetables—Artichokes, Beets, Cabbage, Cauliflower, Carrot, Celery, Lettuce, Onions, Leeks, Parsnips, Parsley, and lots of others.

WATERCRESSES FOR ANY ONE

IF YOU like Watercress, it is easy to have a supply, even though you have no stream. Cress grows well in any place that is reasonably damp. It is a simple matter to sink a tub or other container in the soil and fill it partly with earth, partly with water. Water will have to be applied from time to time, but Cress will grow readily in the mucky bottom. Once established, it will re-seed itself. We have a bed that we sowed ten or twelve years ago. It has never had the least attention but it goes on producing year after year.

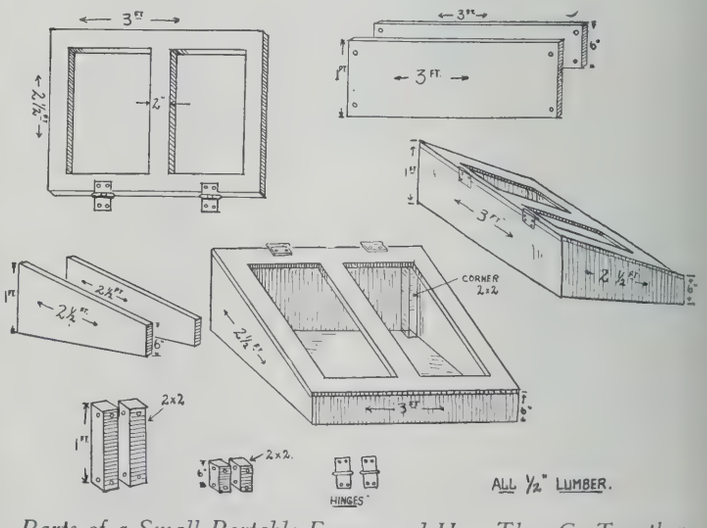
MAKING SEEDS WORK

IT IS a waste of time and money to plant seeds and expect them to grow without care. Gardens can be made at small expense by raising perennials from seed, the great majority of the perennials being propagated in this manner. Perennials should be planted in early spring for best results. They can be planted as late as June but the later the planting the smaller the prospect of bloom the following year.

Perennials need more care than the hardy annuals to secure proper results from a packet of seed. They are, as a rule, much slower to germinate, some seed taking a month or more. Conditions of moisture must be maintained. The use of seed frames will double or triple the crop of seedlings. They give control of conditions and protection that cannot be secured otherwise and it is needed in the warm days of June and late May when hot gusts scorch and dry the ground and when deluges of rain often wash the entire seed bed out of existence when unprotected.

HOME-MADE FRAMES

SMALL portable frames put together with screws so they can be knocked down and stored in small space can be built easily by anyone capable of handling a saw. Glass substitutes of celluloid com-



Parts of a Small Portable Frame and How They Go Together

position which enable anyone to do a good job of glazing with a pair of shears, a hammer and some tacks, make this phase as simple as tacking

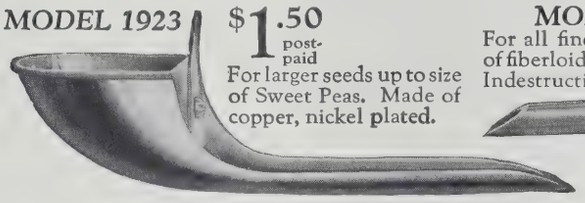
(*Continued on page 180*)

Sowrite Seed-Sower
Sows Seeds at a Touch!

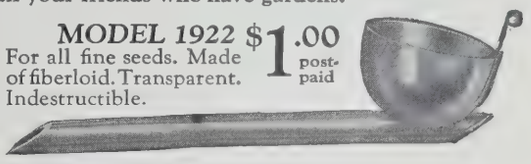
Enables the Amateur to Sow with the Skill of the Professional—Insures *Uniform Distribution of the Smallest Seeds*—Assures *Strong, Vigorous, Healthy Plants.*

"Sowrite" scatters seed individually; prevents crowding and choking of seedlings.
Eliminates guesswork because you can see each seed drop, no matter how fine.
Saves time because you can sow seeds twice as fast.
Order a "Sowrite" *Now* for the sake of finer and better plants
—a wonderful gift, too, for all your friends who have gardens.

MODEL 1923 $1.50 post-paid
For larger seeds up to size of Sweet Peas. Made of copper, nickel plated.



MODEL 1922 $1.00 post-paid
For all fine seeds. Made of fiberloid. Transparent. Indestructible.



"Seerite"—*The Perfect Label for Every Purpose*

Always readable. Not affected by atmospheric conditions. For indoor and outdoor propagating beds, seed beds, rose or rock gardens and general use in the flower and vegetable garden. *8 in a box.* Per Box $1.00 post-paid

"Growrite"
The Perfect Food for All Plants

Highly concentrated; water soluble. Quick acting, yet lasting. It furnishes plants the vital elements of fertility in a form that can be immediately taken up, and its effect is apparent in a short time. Produces luxuriant growth. Intensifies the color of foliage and bloom. One pound can $1.00 post-paid

Highest Testimonials from

Hon. Francis D. Gallatin,
Com. of Parks, New York City.
W. A. Manda,
Horticulturist, South Orange, N. J.
Joseph Kohout,
President, National Fruit Growers Assn., Ill.
Bobbink & Atkins,
Nurserymen, Rutherford, N. J.
Siebrecht & Sons,
Horticulturists, New Rochelle, N.Y.
Prof. A. H. Nehrling,
Hort. College, Cornell University,
and many others.

"Sowrite" & "Seerite" are also For Sale by

Alexander Forbes & Co.
Henry A. Dreer
W. E. Marshall & Co.
Max Schling, Seedsmen, Inc.
Van Antwerp's
J. J. H. Gregory & Son, Inc.
D. Rusconi
Henry F. Michell Co.

SOWRITE, Inc.
784 Fifth Avenue
New York City

Enclosed is_____. Please send me (state how many)
_____Model 1922 and _____Model 1923
Sowrite Seed Sowers,_____Boxes Seerite Labels,
_____cans of Growrite.

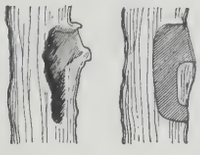
Name_____

Address_____

G.

It's easy now to

Be Your Own Tree Surgeon



Up to now, competent tree surgeons have been expensive to employ—yet, in the long run, they were profitable investments. A bearing fruit tree is worth many dollars per year, shade trees are almost "priceless."

To-day tree repair work is as easy as making a willow whistle. A few minutes work, plus $2. or $3. worth of material and simple tools will enable you to save thousands of dollars worth of trees.

You, your "Junior" if he is of boy scout age, or your gardener, can do the repair work—and call it fun. You can do it easily and quickly with

Newbark
Plastic Tree-Saver

A tree may be ruined by the ravishes of rabbits, mice, ice, bruises of a lawn mower, a horse plow or careless men, insects, rot producing fungi, or loads of fruit.

Only a small patch of the bark or branch may be ripped off—a trifling matter? But when the bark is removed and the clean, bare white wood is exposed, this wood dries out quickly and cracks will form, fungus will enter. In the course of time there stands a tree with a hollow heart. Insects find refuge in it. Winds blow spores of rot and bacteria into the crevices. Rains come and in the dark, damp space within, ideal enviroment exists for the incubation of wood destroying fungi, which may spread to the rest of your trees.

At the left—An old unsightly wound through which decay is eating steadily into the sound heart wood.

At the right—The same wound cleaned out, filled and coated with Newbark. Besides saving the tree it greatly improves its appearance.

Newbark—a natural tree salve, is an antiseptic, plastic preparation quickly applied to protect all wounds of bark or limb. It kills and keeps out germ infections, parasites, insects, fungous growths, and tree diseases. It prevents disfigurement, decay and death of trees. Highly recommended for tree surgery and repair work. Stays plastic. Will not crack. Satisfaction guaranteed.

Write for Free Booklet

"Renew the Life of Wounded, Decayed Trees" written by one of the foremost arboriculturists. Tells you all about tree ailments and how to easily heal them—also the interesting details of Newbark. Don't delay. Write today. An ounce of Newbark now is better than a bag of cement next year.

The name of your dealer will be appreciated.

Apply Newbark Immediately To Injured Trees

Nature immediately tries to heal every wound a tree receives. If the wounds are protected with Newbark, it will soon provide its own suitable covering and in time will be permanently sealed by the new growth of bark—and the plastic Newbark will be forced out as it heals.

----COUPON----

Send me information on Newbark. I own.....trees.
I am ( ) dealer. I am ( ) salesman.
SEND ME YOUR SALES PLAN.

Name .....

Address .....

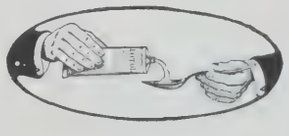
The Newbark Company 5-11 Orchard Rd., Clinton, N. Y.

SAVE YOUR PLANTS
From
Plant Lice!
LOTOL

Patented Sept. 9, 1924

Kills plant lice—the worst enemies of your Flower and Vegetable Garden. LOTOL—the complete concentrated contact spray in handy tubes. A teaspoonful makes a gallon. At your dealer's or send 85c for the 18 gallon size.

GARDEN CHEMICAL CO.,
146th St. & Park Ave.,
New York, N. Y.



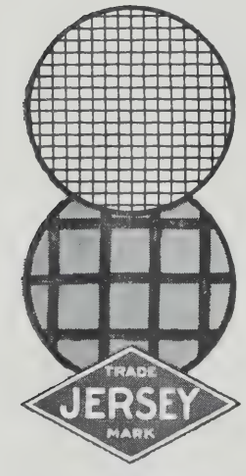
Dear Sirs:
I want to save my flowers and vegetables, here is 85c for which send me an 18 gallon tube.

Name.....

Street.....

City..... State.....

An Extra Room



In the upper circle is shown an unretouched photograph, actual size, of Copper Screen Cloth (heavy grade) made by The New Jersey Wire Cloth Company, which has been subjected to the action of salt air for more than twelve years.

In the circle below is the same Copper Screen Cloth enlarged 4 diameters.

Add another room to your house this summer. Turn your porch into an out-door living room. Screen it properly and there will be no flies to disturb a luncheon or afternoon tea—no mosquitoes to drive you indoors on a hot evening.

By using Jersey Copper Screen Cloth, sixteen mesh, you obtain a maximum of protection from annoying disease-carrying insects. This is a true insect screen cloth, for it bars not only flies but mosquitoes and other small trouble-makers.

Jersey not only gives you a maximum of protection but also a maximum of service. It is made of copper 99.8% pure which, due to a special Roebling process, has a stiffness and tensile strength comparable to that of steel. As a result it lasts for years and years.

You can buy Jersey Copper Screen Cloth, 16 mesh, in the regular bright finish or in a *dark finish* which has the advantage of being nearly invisible and of going through no preliminary weathering process.

Jersey Copper Insect Screen Cloth can be obtained from many of the better hardware dealers and custom-made screen manufacturers. If you cannot readily locate a dealer who carries it, write us. We will tell you where you can get it and send you a booklet "A Matter of Health and Comfort," which you will find worth reading.

THE NEW JERSEY WIRE CLOTH COMPANY

All Grades of Wire Cloth Made of All Kinds of Wire

626 South Broad Street

Trenton New Jersey

TRADE JERSEY MARK

Copper Screen Cloth

Made of Copper 99.8% Pure

(Continued from page 176)

cloth. These frames can be made any size desired from any lumber handy.

The glass substitute known under various trade names is economical, avoiding the breakage of glass, light, and sells for $1.50 a square yard. It comes in yard wide strips, so three feet is a convenient length unit for home made frames with any width desired. From 2 to 3 feet is a more easily handled size than the standard 3 x 6 cold or hotbed frames. These small, light frames are valuable to set over Foxgloves, Canterbury-bells and other plants which, while hardy so far as cold is concerned, rot under winter rains and thaws.

The cover for these frames may be attached with a hinge so it can be hooked back to a fence or wall. Burlap or muslin may be tacked over it for shade in hot weather and the cover may be tilted open sufficiently for proper ventilation while shielding from heavy downpours of rain. The diagram shows the method of putting one of these small frames together.

KEEPING TRACK OF HARD SHELLED SEEDS

BEFORE very hard shelled seeds can sprout their seeds must either burst open their covering or they must rot. That requires months and perhaps a full year. Seeds set in the garden can hardly be kept track of for so long. It was not until I had lost many such seeds, through forgetting just where they were and cultivating them out, that I thought of using old buckets. Now each separate planting goes in a separate bottomless bucket, and the buckets are set in rows where they can be looked after easily. There are no further losses of these slow-germinating seeds. Don't throw your old buckets away. Instead, take a pair of tin shears and cut off the bottoms, leaving a few inches of the sides. These abbreviated buckets can then be thrust into the soil in the garden and used for germination purposes.

IN THE CALIFORNIA GARDEN

ROCK gardens should be overhauled and replanted this month. Replace plants which have outgrown their spaces with new plants or cuttings; cover with top dressing of rich light soil and keep the spring-flowering rock plants cut back and all flowering stems removed to promote new growth. Mesembryanthemums, Sedums, Cactus and Aloes may be started now from cuttings. Cactus require a well-drained, light, sandy soil in a warm location and should not have too much water. Cuttings of Aloes and Cactus should be allowed to dry out for several days before planting in sand. When rooted, set out in permanent places.

Continue to set out seedlings and perennials already sown in boxes, protecting from wind and sun, and make late sowings of annuals. Set out Pansy plants in rich soil in a sunny or half shady place according to location, giving plenty of water and removing all faded blossoms before seed formation. Fuchsias, Geraniums, Heliotropes and Lobelias may be planted now, and Chrysanthemum cuttings from last year's plants should be started in sand. Cannas, Tigridias, Begonias and Dahlias may also be set out.

Dahlias may be started from seeds, or tubers, or from cuttings taken from the tubers; and the tubers may be planted again in June to insure bloom from August until November. Plant them in a rich soil with old manure, three feet apart in a vertical position, taking care that each tuber has at least one shoot, and plant stakes at the same time to avoid cutting the tuber. Group according to height and color. Soak well after planting and three times a week thereafter.

Remember to water shrubs and trees recently planted, soaking thoroughly and cultivating afterwards. Remove excess of blooming shoots and buds from the Roses, and also the side buds of the Carnations. Keep the soil open by constant cultivation to prevent evaporation.

In the water-garden plant and replant the Nymphaea, Lotus and other water plants before new growth commences. Plant in baskets of wicker or laths filled with rich loam and sink in the water, or plant on mounds of rich soil retained by large stones. In shallow water or on bordering banks set out Papyrus, Umbrella plants, Calla lilies, Japanese Iris and Bamboos.

Do not neglect the lawn; weed constantly, cut frequently, fertilize and sprinkle according to rainfall. Watch for and exterminate aphides and other pests, using nicotine and other insecticides.

Flowers CENTRAL WEST & GREAT PLAINS EDITION *House Plans*

GARDEN MAGAZINE & HOME BUILDER

Vol. XLI No. 5.

Boston *Doubleday, Page & Company, Garden City, New York* *Chicago*

Choose Early—and Pick the Best!

FROM the finest bulb gardens of the Old World you are offered the largest, choicest bulbs to be produced in 1925, at special prices, *if you make your selections now.*
For over thirty-five years, Elliott's have been America's foremost bulb specialists, bringing to American gardens each season the very cream of Holland's crops. Because they are selected EARLY by Elliott representatives right in the fields of famous Holland growers, Elliott bulbs are big, full of life, sure to grow and bear the largest and most beautiful flowers. Even gardeners of long experience are often amazed by the exceptional results secured.

SPECIAL OFFER: Giant Darwin and Breeder Tulips

The cream of all Tulips for outdoor planting. Elliott quality bulbs of ten named varieties, selected for size, beauty of form and clear color harmony. Flowers often 3½ inches in diameter; stems over 2 feet tall. Bloom in May.

Baronne de la Tonnaye. A vivid pink, margined with blush pink.

Bronze Queen (Breeder). Soft buff. Inside tinged golden bronze.

Clara Butt. Clear; delicate salmon pink. Lovely.

Dream. Beautiful uniform lilac.

Euterpe. Silvery mauve-lavender. Long, graceful flowers.

Farncombe Sanders. Fiery cerise-scarlet. One of the finest and largest bright reds.

Faust. The finest dark maroon-purple.

Glow. Deep glowing vermilion.

Philippe de Commines. Velvety violet.

Pride of Haarlem. Deep rose with a purplish tinge. Always a great favorite.

SPECIAL

Collection A—	10 bulbs of each, 100 in all	$ 4.95
Collection B—	25 bulbs of each, 250 in all	11.75
Collection C—	100 bulbs of each, 1,000 in all	45.65

Complete directions for planting and care with every order

Above special offers good only until July 1. Order now. You can pay when bulbs arrive in September, or take 5% discount for cash with order. Safe arrival guaranteed.

FREE: The Leading Import Bulb Book for 1925

Makes bulb growing easy. ELLIOTT'S Import Catalog for 1925 is the most complete and helpful book of its kind ever offered to American gardeners. It contains hundreds of practical suggestions for those who want to know the best and easiest ways to grow Hyacinths, Tulips, Daffodils, Lilies, and many other bulbs, indoors and out. It describes thousands of the best varieties, many of them illustrated in their natural colors.

Send for it Now! The special import prices quoted in ELLIOTT'S Bulb Book apply only on orders placed ***not later than July 1.*** By that time the bulb harvest will be under way, and our representative in the Dutch harvest fields must have final orders for selecting ELLIOTT Quality Bulbs. Late buyers must take the chance on smaller bulbs, shortages, and higher cost. Make sure of getting the best at the season's lowest prices.

WRITE FOR CATALOG TO-DAY

ELLIOTT NURSERY COMPANY

504 MAGEE BLDG. *(Established 1889)* **PITTSBURGH, PA.**

Garden Magazine & Home Builder

MAY, 1925

Volume XLI — Number 3

LEONARD BARRON, Editor — LUCY E. HUBBELL, Associate Editor

June—"The fairy month, the merry month, the laughter of the year!"

FLOWER families, like human ones, have their idiosyncrasies, their wayward moods which fascinate the beholder because of their very unexpectedness, their apparent lack of logic. We all love mystery, romance, titillating uncertainty, and to the gardener the freakish behavior of Tulips is a matter of perennial speculation. Whimsically does the Rev. Joseph Jacob, long a friend and ardent admirer and indeed more than a bit of an authority on the ways of this plant family, discuss (in the forthcoming June issue) "The Sporting and Breaking of Tulips."

From Mr. Carl Purdy's pertinent pen comes a fair-minded presentation of the possibilities of "Bulb Growing in America"—a much-mooted topic now that the spotlight hovers over Quarantine 37!

The roots of home run deep and wide if we stop to think about them, and to the life of present-day America the early settlers in Pennsylvania made a definite contribution—their impress remains on our architecture and on our furniture. The Philadelphia region was one of the four or five centers of Colonial culture—not culture in the sense of mere abstruse, desicated "book larnin'," but as a gracious breadth of spirit and everyday living which found and still finds expression in the substantial stone houses and affectionately tended gardens of this mellow section of our land. That is why it seems worth while to linger there a little in June looking at homes done by such architects as Mellor, Meigs & Howe, by Brognard B. Okie, and by others, studying pictures and plans and learning what we can from these characteristically fine types.

The next installment of Mrs. Ellen D. Wangner's illuminating series on "Our American Homes and Their Furnishings" will focus attention, too, on "Colonial Days and Ways in 'Penn's Sylvania'."

Readers' Service Department

Help will gladly be extended to any one desiring information on garden planning, home building, community planting, and other topics discussed on these pages or of special interest to readers. It will expedite matters if inquiries are sent direct to the Editors of GARDEN MAGAZINE & HOME BUILDER, *Doubleday, Page & Co., Garden City, L. I., and accompanied by stamped addressed envelope for reply.*

CONTENTS

		PAGE
COVER DESIGN: IRIS TIME	*Walt Huber*	
PAGE PICTURES: An Ohio Garden		227
A Garden-Home in Kansas		228
When May Comes to Iowa		229
NEWS AND COMMENT—THE FLOWER SHOWS		230
TWO LITTLE PERSONAL GARDENS IN THE WEST		
I. By the Lakeside	*Helen Hart Oakes*	231
II. An Enclosed City Plot	*Sadie U. Moore*	232
THREE MODERN MID-WEST HOMES		
A Missouri Home	*Edward Buehler Delk*	234
A Minnesota Home	*Kenneth B. Worthen*	235
A Remodeled Illinois House	*Russell S. Walcott*	236
THE INDUSTRIOUS ANEMONE	*Florence Holmes Gerke*	238
FOOTPRINTS OF THE TULIP IN LITERATURE	*Rev. Joseph Jacob*	239
LILY-FLOWERED AND LILY-SHAPED TULIPS	*Rev. Joseph Jacob*	242
A SONG OF GARDEN TIME	*Myrtle Blassing*	243
THREE MONTHS OF LILY-OF-THE-VALLEY	*Ruth G. Plowhead*	244
AMERICAN HOMES AND THEIR FURNISHINGS III. The Colonial Period in New England	*Ellen D. Wangner*	245
FLOWERS IN THE HOME	*H. M. Butterfield*	249
BULBS THAT BLOOM IN SUNNY KANSAS	*Mamie Sharp*	252
HOUSEHOLD CLOCKS AND THEIR DECORATIVE USE	*Amy Richards Colton*	253
THE REDEMPTION OF "BARREN BUTTE"	*Jessie C. Knox*	256
THE REGAL LILY FOR ALL AMERICA	*W. T. Cowperthwaite*	257
CHINA FOR THE COUNTRY HOME	*Ellen Jeffrey*	259
NATIONAL GARDEN ASSOCIATION		262
GARDENING ON THE "HIGH PLAINS"	*A. L. Truax*	263
PICKING HARDWARE FOR HARD WEAR	*Will N. Thomas*	266
NEIGHBOR GARDENS FROM OHIO TO MONTANA		268
AMONG OUR GARDEN NEIGHBORS		270
THE MONTH'S REMINDER—MAY		276

Doubleday, Page & Co.
MAGAZINES
COUNTRY LIFE
WORLD'S WORK
GARDEN MAGAZINE & HOME BUILDER
RADIO BROADCAST
SHORT STORIES
EDUCATIONAL REVIEW
LE PETIT JOURNAL
EL ECO
THE FRONTIER

Doubleday, Page & Co.
BOOK SHOPS
NEW YORK, (4 Shops): LORD & TAYLOR BOOK SHOP; PENNSYLVANIA TERMINAL ARCADE; LONG ISLAND TERMINAL ARCADE; 38 WALL ST.
ST. LOUIS, (2 Shops): 223 NORTH 8TH STREET; 4914 MARYLAND AVENUE
KANSAS CITY, 920 GRAND AVENUE
TOLEDO, LASALLE & KOCH
CLEVELAND, HIGBEE CO.
NEWARK, 34 PARK PLACE
SPRINGFIELD, MASS., MEEKINS, PACKARD & WHEAT

Doubleday, Page & Co.
OFFICES
GARDEN CITY, N. Y.
NEW YORK: 120 WEST 32ND STREET
BOSTON: TREMONT BUILDING
CHICAGO: PEOPLES GAS BUILDING
SANTA BARBARA, CAL.
LONDON: WM. HEINEMANN LTD.
TORONTO: OXFORD UNIVERSITY PRESS

Doubleday, Page & Co.
OFFICERS
F. N. DOUBLEDAY, *President*
A. W. PAGE, *Vice-President*
NELSON DOUBLEDAY, *Vice-President*
RUSSELL DOUBLEDAY, *Secretary*
S. A. EVERITT, *Treasurer*
JOHN J. HESSIAN, *Asst. Treasurer*

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

COPYRIGHT, 1925

Subscription $3.00 a Year; for Canada, $3.35; Foreign, $3.65. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879

Flowers that Remain Friends for Years!

OF the hundreds of flowers that may be grown from bulbs, none endear themselves more to us than those that remain constant. The ever charming Scotch Blue Bells and certain varieties of Daffodils, if planted with a little care, will thrive and bloom each spring for years to come.

Mixed NARCISSUS
for naturalizing

Plant them by the thousands—they will become a valuable asset!

All Yellow Varieties . .	$40.00 for case of 1,000 bulbs
All White Varieties . .	40.00 " " " " "
All Varieties Mixed . .	40.00 " " " " "

$375 for 10,000 bulbs

Not less than 250 bulbs sold for $10.00; 500 bulbs sold for $20.00

Bring *permanent* beauty to your grounds by liberal plantings of the wonderful

Scotch BLUE BELLS (*Illustrated below*)

Scotch Blue Bells. White
$ 3.00 per 100
25.00 per 1,000

Scotch Blue Bells (Excelsior blue)
$ 4.00 per 100
35.00 per 1,000

Scotch Blue Bells. Rosy Queen-Pink
$ 5.00 per 100
45.00 per 1000

NOW or NEVER---
Your Last Chance at Fair Prices

Quarantine 37 forbids the importation of Daffodils *after this fall*. Never again will we be able to repeat offers made above. All orders should be sent before July 15th, when this offer expires. No "cash-in-advance" payments are required and we do *not* ship C. O. D., but bulbs will be billed to you when shipped.

Write for Special Import List NOW!

It will mean a substantial saving to you on your order for Tulips, Daffodils, Hyacinths, and all other Dutch Bulbs. All orders sent *before July 5th* not only are booked at *special rates*, but will be benefited by *expert packing* of each individual order in Holland, to be re-shipped *without extra handling* after reaching us.

Please remember the Date: July 15th!
The Benefits: Special prices and individual attention.

The Wayside Gardens Co.
Largest Growers of Hardy Plants in America
Mentor. Ohio.

E. H. Schulz, Pres. J. J. Grullemans, Sec., Treas.

GARDEN MAGAZINE
& HOME BUILDER

Vol. XLI, No. 3 MAY, 1925

"Through pleasant banks the quiet stream
Went winding pleasantly; * * *
The Flag-flower blossomed on its side,
The willow tresses waved,
The flowing current furrow'd round
The water-lily's floating leaf."

Robert Southey

AN OHIO GARDEN

An interesting adaptation of the Oriental motif to American conditions is this garden at the home of Mrs. Austin Lynch, Canton

"Stay, stay at home, my heart, and rest;
Home-keeping hearts are happiest,
For those that wander they know not where
Are full of trouble and full of care;
To stay at home is best."

Henry Wadsworth Longfellow

A GARDEN-HOME IN KANSAS

Vines and evergreens soften the face of this dwelling and throw light, pleasant shade across its windows. Home of Mrs. L. R. Hurd, at Wichita

Josephine M. Wallace, Photo

"May is building her house. From the dust of things
She is making the songs and the flowers and the wings;
From October's tossed and trodden gold
She is making the young year out of the old."

Richard Le Gallienne

WHEN MAY COMES TO IOWA

Darwin Tulips bordered by Sweet Williams and backed by Lilacs in the spring garden of Mrs. Meyer Rosenfield, founder of the Des Moines Garden Club

News & Comment

Interpreting the Flower Shows

FLOWER Show attendance is developing into a popular habit, and in their season these shows bid fair to compete nowadays with such recognized attractions as the movies and the circus. Twenty-five years ago those who were producing Flower Shows counted themselves lucky if a few hundreds were attracted, but to-day advance calculations are based on the thousands and even hundred-thousands in the large national events. Much of this is due to the staunch support that has been aroused through the garden clubs. Formerly Flower Shows were by the trade, for the trade, and to the trade—unconsciously a sort of public-be-damned policy was followed. What a change!

But what end, it may be asked, do all these Flower Shows serve? Are they educational? Slightly perhaps, but not to any great extent because of the almost uniform lack of labelling of the exhibits. so that broadly speaking only the initiated are able to get the full benefit of all the effort. Are they entertaining? Yes indeed, and as exhibits of the finished products of the horticulturist, arranged in pictorial effect, they go farther than that while they serve that end. They stimulate, they excite curiosity and they suggest a multitude of great possibilities, not in actual reproduction but in similar treatment. In this way they create a desire for home embellishment by appealing to the imagination. They are in effect interrogation points asking each visitor: "Have you done with your opportunity all that is reasonably possible?" It is a fact that better home gardens follow the shows. By all means let us have them, so that people can visit them, profit by their inspiration, and be stimulated to improve gardens everywhere.

NEW York with Philadelphia and Boston overlapping, then Kansas City, Missouri, and finally Cleveland were the spring Flower Show centers of activity this year; and the largest of these was in Missouri. The seventh National Flower Show, sponsored by the National Committee of the Society of American Florists, brought into life in "the heart of America" perhaps the greatest expanse of floral display that has yet been assembled. And the public came in incredible numbers 200,000 of them—the biggest attendance of any event so far held in Kansas City, despite the fact it was an intensely local affair. Indeed nearly one half of the exhibits, so it seemed, were the contribution of local florists and the others were in the trade class. Yet as a whole it was a wonderful revelation and goes into history as one more achievement. Some of the conspicuous exhibits were of Eastern-grown stock: the Rhododendrons and Kurume Azaleas of Bobbink & Atkins, for instance; and the truly regal display of Acacias in large specimens from Thos. Roland all the way from Massachusetts, and these plants remain in Kansas City, having found

a local purchaser who acquired them with a view to presentation to the city. Most fittingly the prize-winning Rose garden was a local contribution by the Cloverset Gardens, indeed a pioneer in this still nearly undeveloped region where hardy plant nurseries are few and far between. Exhibits from private estates and amateurs' gardens such as were seen in New York, Cleveland, and Boston were totally wanting. Will this National Show have the stimulating effect that last year's visit to Cleveland accomplished and which bore such splendid fruition in that city this year. And next year it goes to Minneapolis-St. Paul!

THE Cleveland Show stands out preeminently in perfection of finish and high standard of cultural quality. First of all it has in the Auditorium a hall of unequalled excellence and capacity—and the most was made of the opportunity offered. The floor was filled with the so-called "gardens" toward which the modern Flower Show leans so strongly. These are surely effective and spectacular, pleasing and tickling the fancy of the great public, but they are in actual fact not much more than mere scenery. They are not truly horticultural and, being composed of forced plants, are not in the final analysis very practical although in this place there was a schedule requirement that the plants used be such as are hardy in the region and bloom outdoors before June 1st. Many of these exhibits are splendid exercises in design, however, and especially at Cleveland the tendency to emphasize that detail is very marked. Be it understood too that as such these exhibits merit the highest praise. Yet are these things really "flower shows"? Is there not a danger of misleading to some degree the very people whom it is desired to engage and encourage to a knowledge of and acquaintance with plants? It is a moot question whether the perfectly splendid piece of design in foundation planting handled with texture and color of the moment as Mr. Knoble's contribution, or whether the Wayside Gardens' extraordinary display of a rich variety of forced hardy plants arranged in pictorial grouping with rockwork, water pool, etc., carries the greater message of interest to the public. It depends on the point of view; design dominates in one case, plant material in the other. Is it possible to compare them?

Very striking was the achievement of the horticultural department of the Cleveland High Schools in entering a 500 ft. garden in the open class and carrying off even honors with Shaker Lakes Garden Club, all the material used being the product of that unique and efficient school department—design, plants, construction—all! In this, the First Cleveland Show, following and indeed stimulated into being by the visit of the National Show a year ago, Cleveland has jumped into the very first rank of this class of events and bids fair to maintain at least a parity in material, interest, and attendance with the New York "International" as it is still called by right of inheritance.

BOSTON had its own local significance for New England gardeners, professional and private, and its time-honored reputation for plant interest was well sustained.

Philadelphia produced a totally different kind of exhibition for here the retail trade and cut flower industry triumphantly carried the day.

Unquestionably the Garden Clubs' affiliations and coöperation in both Cleveland and New York developed a large share of interest and attendance especially with the small model gardens and cut flower arrangements that drew crowds and held attention in both centres. The big prize of the New York Show, the Holland Gold Cup, was awarded to the perfectly naturalesque garden of Mrs. Harold I. Pratt—Tulips in a bed backed by Dogwood and Cedars. New York has the advantage of a number of well established private plant collections to embellish the exhibition with finely grown plants and a rich variety; and Mrs. Payne Whitney, Col. W. B. Thompson, Mrs. F. Constable, Mrs. D. Guggenheim divide honors. Equally so at Cleveland the Drury estate, and the Mr. F. F. Prentiss gardens contribute their share of fine plants.

OF REALLY new plants there is but little to say. The best thing, as we see it, was the new large-flowered single Violet at New York. Roses came to the front at Cleveland where Mrs. F. R. Pierson, a forcing variety, was honored; and M. H. Horvath showed some new hardy Climbers produced by crossing Rosa setigera and certain popular Hybrid-tea varieties—one, Elizabeth S. Prentiss, being ceremoniously dedicated at a public function. These new Climbers well merit a trial with the older favorites as their parentage may be influential in giving later bloom.

No background, no trees, no corners in this small Wisconsin garden where flowers rise ethereally covering an erstwhile sandbank with their mistlike beauty

Two Friendly Little Western Gardens

I—BY THE LAKESIDE

HELEN HART OAKES

IN A very large house one may have rooms which are considered necessary but in which one does not care to linger, such as reception rooms, ball room or butler's pantry; in a large garden there is room for the water garden, the pleached walk and the formal garden; but in the little garden one tries to make a picture with the flowers of which one is particularly fond, a shrine, as it were, for individual devotion, just as a person, limited to one room, would wish it to have the favorite books and a few of the best loved pictures, the easy chair and the footstool suited to the comfort of the owner.

So the small gardens being made all over the country are worth studying for the glimpse they give into the hearts of those who make them; they reflect the individual tastes and ideals of the owners, who so often, alone, plant and care for them. There is a small, new garden I know whose beauty lingers in my thoughts and it is one which so aptly illustrates my reflection that in no way can one better express an ideal of beauty than by embodying it in a garden. The amount of effort necessary to accomplish this, the healthful work in the fresh air, the little anxieties and the glorious hopes of "next year" beckoning one on and on, the creation of beauty where none has existed, is there any other work or pastime to be compared with it?

Tradition says that to break bread with another is to create a bond of friendship, but this tie is as nothing compared to the comradeship which results when two break ground together in a garden and place there the plants which one of them has brought from his own garden as gifts for the other. Such a friendship it is that I have for the owner of this little lakeside garden. So clever is this friend that if she had two loaves of bread she would not be satisfied to sell one and buy a pot of Hyacinths; she would make both loaves into sandwiches, dine well upon one and sell the rest for money enough to buy seeds for a whole garden full of plants which would so increase under her skilful hands that soon she would have enough to give some to each of her friends.

Iris, Carnations, Nepeta Mussini and other familiar flowers flourish in this Kenosha (Wis.) garden against the blue of Lake Michigan

Until I saw this garden I was puzzled to know what sort of place it was for the owner on visits to my garden was always saying mystifying things. I spoke of the desirability of certain shrubs for backgrounds and she murmured, "Ah, I have no backgrounds!" I said, "I shall plant Michaelmas Daisies lavishly in this corner next year," and she said, "Alas, my garden has no corners!" When I spoke of saving all the leaves from the trees for winter covering, she sighed, "Oh, if I only had some trees and some leaves!" I complained of the labor of watering the garden in hot weather. "But," said she, "think of us, who have no water for hosing!"

No corners, no trees, no water, no backgrounds——"But," I persisted, "you must have *some* sort of a background." "No," she answered, "no background, no background at all." It *was* mystifying.

With all the fervor of an enthusiastic gardener she spoke of this plant and of that which she had, of how she loved the Linum perenne, of which she had brought me a number, of how well the Nepeta Mussini combined with tall Madonna Lilies. A large sheaf of Roses with Gypsophila brought evidence of a garden which seemed to blossom despite its lack of the customary adjuncts of gardens. I never could see that garden of hers in my mind's eye. When I thought of it it was of big clusters of bloom sort of hanging in the air.

Then, one day, I went to visit it. "You will know the house by the blue roof," she had said. Up the north shore from Chicago, about midway between two large towns (that accounted for the lack of city water for hosing!) with a strip of lake beach for its own, stands my friend's house, its odd blue roof shining about two hundred feet back from the road. "I want you to see the garden first from here," said its owner, leading me around the corner of the house to a little trellised gate in a blue fence. No photographs can do this little garden justice for its beauty is so much a matter of coloring. It was like a dream garden when I first saw it, at its best that perfect June day; growing on the edge of a high bluff over Lake Michigan, it seemed suspended between lake and sky, and so I saw the flowers, after all, not so much unlike the way I had imagined them.

No background! Always seen from the house against the beautiful lake with its changes of mood and color. It is a new garden, built up out of a waste of sand and that is why there are yet no trees to speak of. It is a pastel garden, all a blending of the softest flower tints, with many lavender, blue, and gray effects; one group of blossoms I thought particularly lovely was made up of the gray leaves and white blossoms of Cerastium tomentosum, the gray leaves and lavender bloom of Nepeta Mussini, the deep purple of Campanulata glomerata, the gray foliage of Dusty Miller, with the tall Iris pallida dalmatica in the background, all very near the feathery green of Southernwood.

AMONG the plants used and which I remember are Anchusa, pale fawn-colored Antirrhinum, many Bellflowers, Delphinium, Aquilegia, Dielytra formosa, Foxglove, several varieties of Dianthus, Pyrethrum roseum, Salvia azurea and patens, Monkshood, Linum perenne, Matricaria, Mertensia, Polemonium, Nigella, Phlox Miss Lingard and Elizabeth Campbell, Mignonette, Physostegia, Myosotis, Thalictrum, Michaelmas Daisies, Shasta Daisies, Violas, Santolina incana, Yarrow, Valeriana, Chrysanthemums, Heuchera, Gladiolus, Eryngium planum, Oenothera, Saxifraga cordifolia, Scabiosa, Peonies, Stocks, and Oriental Poppy Mrs. Perry. The prettiest and softest shades of these flowers were combined with the delicacy of such plants as Artemisia abrotanum, stelleriana, and lactiflora; Astilbe; Spirea; Gypsophila; and the gray leaves of Saxifraga; Stachys; Cineraria maritima, and Centaurea candidissima and gymnocarpa.

Its Roses are Silver Moon, Dr. Van Fleet, Newport Fairy, Dorothy Perkins, Lady Gay, the climbing American Beauty and Sweet Briers. For shrubs there are Clethra alnifolia, Philadelphus, Forsythia, Exochorda, Prunus triloba; Deutzia Lemoinei, Casimir Perier and Michael Buchner. In vines there are Hops, Wild Grapes, Echinops white and purple, with Kenilworth Ivy growing in the stone steps.

At the top of the bluff at one side is a small rock garden and half way down the bluff is a little pool where the birds come to drink and bathe. Near the pool, under a small willow, is a seat—a pleasant place to sit with a book on a summer day, to read and idly watch the gulls and the boats, while below on the beach the waves ripple musically and above, the high bluff keeps off the hot summer sun.

This little garden by the lake, with its gracefully formal arrangement, possesses the last and best things in color effects and has a mist-like, ethereal appearance born of its exquisite color combinations and its generous use of gray tones. I think it must be very pleasant to have created this spot of beauty out of what was a sand waste and to live where one may watch the changes wrought upon it by the ever-changing lake with its morning mists, its noontime sparkle and its evening glow.

II—AN ENCLOSED CITY PLOT

SADIE U. MOORE

WHEN I come to a small garden planned and planted by loving hands after visiting beautifully landscaped estates of noble dimensions I experience an emotion something like that felt on returning to my summer cabin in the woods after the time when I first saw growing wild in the Oregon Mountains, Foxgloves ten to twelve feet high; and when I caught the fragrance of Mock-orange in full blossom hanging from the mountain sides. For days I had driven in those mountains almost speechless with wonder and admiration, feeling like a part of some wonderful fairy tale but settled down quite satisfied and happy to enjoy nature on a smaller scale. Because on that scale I, myself, can plan, can possess, and have the joy of ownership of one such little plot.

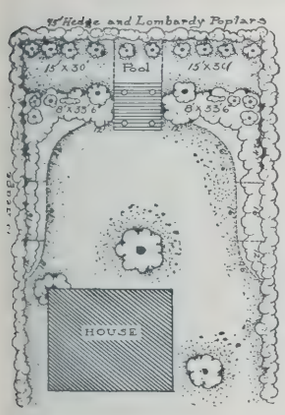
At River Forest, Illinois, is such a garden, essentially a woman's garden, expressing the owner, simple in the extreme, but with such a nicety of balance in its detail that the progress of the season leaves no spot bare and it carries its message of inspiration and hope to other gardeners in similarly circumscribed areas. The plant lists are messages of practical instruction. With the plants named as a working basis, another individual can add or vary the materials used according to fancy and personal likes; and even, shall we say, dislikes.

The rear line running north and south extends seventy-five feet. This is planted with Lombardy Poplars and Ninebark (Spirea opulifolia) making a real background throughout the summer. With its white bloom in June, followed by coral seed-pods hanging for several weeks this Spirea gives a satisfactory feeling as nothing else planted in the particular spot would have done.

The north and south boundary, from rear line to street, is a Spirea Vanhouttei hedge. This hedge in fact lines the entire lot, but only seventy-five feet of it forms the boundary of the hardy garden. Being planted in this way, it makes a perennial border of one hundred and forty feet.

First in the spring comes the brave little Scilla, which is soon followed by the white Arabis; and then the entire

Goldtuft, Forget-me-nots, Thalictrum, Saxifrage, Wild Geranium, and Poet's Narcissus are tucked in among the rocks, and branches of Sumach hang over the little pool at the rear of this Illinois garden (see plan and picture opposite)



A scant 40 x 50 ft. area which has taken on spaciousness and peace under the sympathetic hands of its owner, Mrs. Nellie C. Coleman. This little garden at River Forest, Illinois, was only three years old at the time these pictures (above and on opposite page) were made. The general plan is shown in the accompanying sketch

garden bursts into waves of lavender Phlox (P. divaricata), among which groups of Darwin Tulips are planted. In this planting shades of rose, pink, and lavender are used, red being entirely absent. The Tulips and Phlox remain for several weeks, after which there is a continuous bloom of perennials, biennials, and a few annuals, until a killing frost comes to end the season.

Throughout the planting there are just enough shrubs to give the proper shade and height. Here and there a vine-covered post supports a bird-house. The shrubs used are mostly Dogwood (Cornus), Mockorange (Philadelphus), Sumach (Rhus), and Bush Honeysuckle (Lonicera). Joe-Pye-Weed and Thalictrum are also used with good results.

In the center, leading from a well-kept lawn, back to the pool and rear garden, is a Grape-vine-covered pergola, under which two benches are placed. Directly back of the pergola is the little pool where gold-fish live among water plants during the warm months. (Later they are transferred to a tub in the basement for the winter.) Over the pool hang branches of Sumach, and tucked in among the rocks around it are Forget-me-nots (Myosotis), Gold Tuft (Alyssum saxatile,) whose masses of yellow flowers are lovely in May, Thalictrum, Saxifraga, Wild Geranium or Cranes-Bill, and Poet's Narcissus.

About ten feet from the line of Lombardy Poplars and parallel to it is a flag-stone path, planted most charmingly; leading right and left as one passes from the yard through the pergola, to restful benches and, at one end, to a friendly white gate almost lost in the growth about it. There is something about a path which gives one a happy, at-home feeling in a garden, however small. It lures and gives a sense of wandering to enjoy the plants, rather than just standing to admire. This path in its short journey passes the pool and is most beautiful in spring-time, when there is a wealth of spring flowers. The south end of the path ends near a wild flower garden, well shaded by shrubs, making a perfect bower for the many wild flowers planted among the Ferns. Nearly every flower native to the middle western woods is found thriving here.

From the drawing of the plan to the finished picture the work is entirely that of an amateur, but it seems in no way amateurish. At the time these pictures were taken the planting was four years old. It is much the same to-day, except that the Poplars are very large; the unclipped hedges very dense, and more beautiful. The yard attracts the birds, and even a friendly owl is wise enough to make his home in a hollow post. He seems to feel and know that he is safe from molestation. From the time the first spring flowers push through the ground in April, until the season is ended with the hardy Chrysanthemums, the garden is a place of enjoyment for many—folk as well as birds.

MAIN BORDER

(1) *Shrubs*

Bridal-wreath	White	6–8 ft.	May
Mockorange	White	6–8 ft.	June
Dogwood	White	6–8 ft.	June
Staghorn Sumac	Greenish-white	8–12 ft.	June
Bush Honeysuckle	Pink	6–8 ft.	May

(2) *Perennials, Biennials*

Rosy Milfoil	Rose	1–3 ft.	Apr.—Oct.
Michaelmas Daisy	Rose and Lavender	2–5 ft.	Aug.—Oct.
Cardinal-flower	Red	2–4 ft.	July—Sept.
Blazing-star	Pink	2–3 ft.	August
Bee-balm	Red	2 feet	July—Sept.
Foxglove	Pink and White	4–5 ft.	
Wild Phlox	Lavender	8–10 in.	May
Painted Daisy	Pink	10–12 in.	July
Larkspur	Blue	2–4 ft.	July—Sept.
Columbine	Lavender	1–2 ft.	May
Coral-bells	Coral-pink	1 foot	July
Madonna Lily	White	2–3 ft.	July
Coneflower	Purple	2–3 ft.	July—Oct.
Plume Poppy	Cream	6–8 ft.	July—Aug.

Iris: Pallida Dalmatica (Lavender); Rhein Nixe (Violet-blue and white); Mary Garden (Pale yellow and lavender); Dejazet (Bronze-rose and reddish-violet); Prosper-Laugier (Bronze and ruby-purple); Juniata (Clear blue); Isoline (Lilac-pink and rose); Her Majesty (Rose pink and crimson tinged with darker shade); Gertrude (Deep violet-blue); Fairy (White with blue).

Gladiolus: Mrs. Frank Pendleton (Rose-pink on white); Mary Pickford (Sulphur-yellow); Myrtle (Rose-pink); Sentinel, (White); Alice Tiplady (Orange-saffron); Purple Glory (Maroon-red); Pride of Goshen (Salmon-pink); Mona Lisa (Rose-pink).

Peonies: Festiva Maxima (White); Duchess de Nemours (White with sulphur-white); Rosia (Rose); Butterfly (Salmon-yellow).

Tulips: Clara Butt (Clear pink, flushed salmon-rose); Mrs. Moon (Rich golden yellow); Madame Krelage (Rose); Moonlight (Yellow); Dream (Purple); Rev. H. Ewbank (Pink); Pride of Haarlem (Bright rose).

WILD FLOWER GARDEN

Southeast Corner

Bluebells	Native.	Buds pink	1–2 ft.	April
Round-lobed Hepatica	Native	shades of pink and lavender	Low growing	April
Lady-slipper	Native.	Rose	12 inches	June
Spring-beauty	Native.	Rose	6 inches	April
Dutchman's-breeches	Native.	White	6 inches	April
Shooting-star	Native.	Rose, white	8–10 in.	June
Dogtooth-violet	Native.	Bright yellow	10 in.	May
Bloodroot	Native.	White	6 in.	April

Planting Around Pool

Siberian Squill	Blue	8 inches	April
Narcissus	White	18 inches	May
Forget-me-not	Blue	Low growing	May
Gold-tuft	Yellow	Low growing	May
Rock-cress	White	6–9 inches	May
Tufted Pansy	Variety of shades	Low growing	Entire season

A Missouri Home

Designed by

Edward Buehler Delk

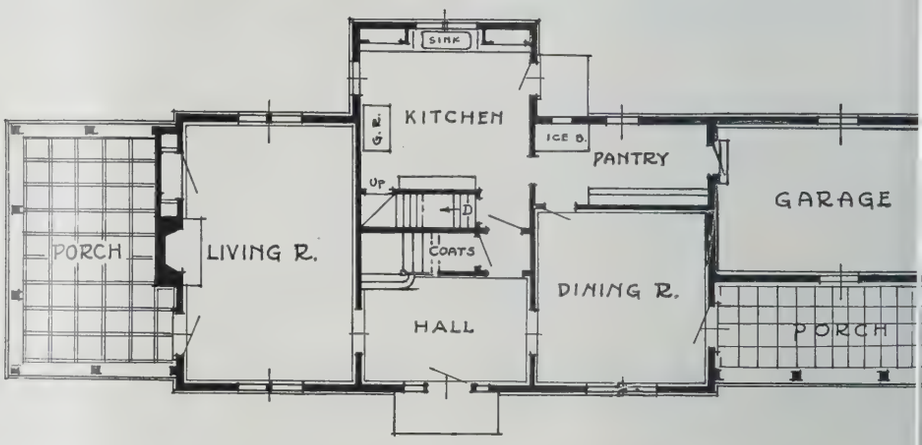
Architect

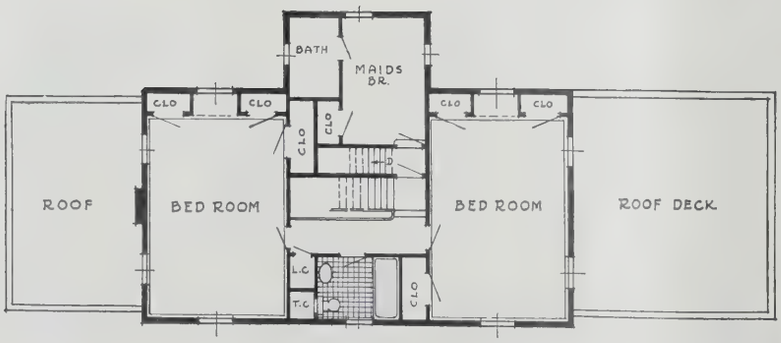
for

Mr. Charles Barbee

at Kansas City, Mo.

Planned for comfortable living at a minimum of cost there is no waste space in this pleasant-looking dwelling with its wide windows and ample porches





Nicely spaced arches and well-designed rail dignify this porch without in the least disturbing its prime purpose of serviceableness. The doorway opens directly into the living-room; and the plan (above) also shows an ingenious treatment of the attached garage, a feature of almost every modern Missouri home and rapidly becoming popular in all sections of the country which are subject to severe weather

The Minnesota Home

of

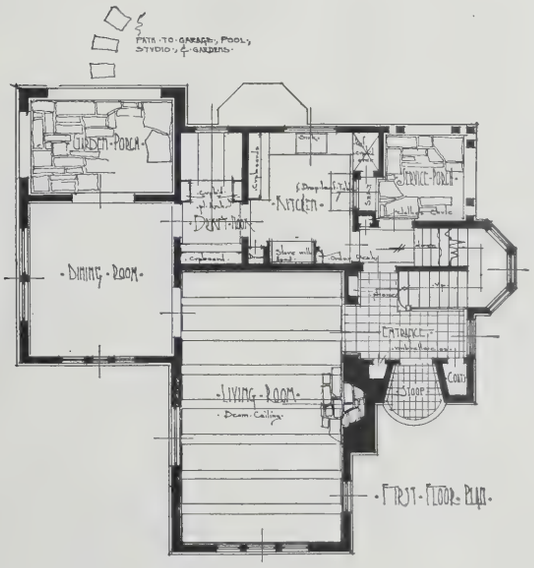
Kenneth B. Worthen

Architect

at St. Paul

An irregular pattern of brick lends distinct interest to the chimney; and indeed the whole house has a refreshing individuality

Here again is an unusual bit of brick work in fireplace and hearthstone which rather piques the attention and sets one wondering about other possible uses away from the conventional

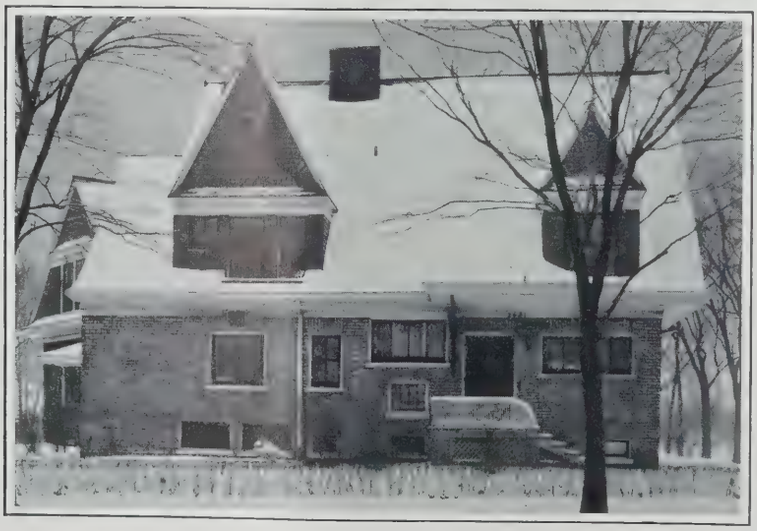


The plan an architect makes for himself is generally worth studying and this house has a number of desirable points—we particularly like the provision of a "garden porch" (see above)

Illinois House Remodelled by Russell S. Walcott, Architect

Photographs by S. Osato

It seems scarcely credible that the stolid-looking affair shown below could assume so much interesting diversity but in the process of skilful alteration even the chimney-pot has taken on character



The west elevation of the Frank Nellis residence at Evanston, Illinois (see plans and view of interior opposite), before it was transformed as shown above

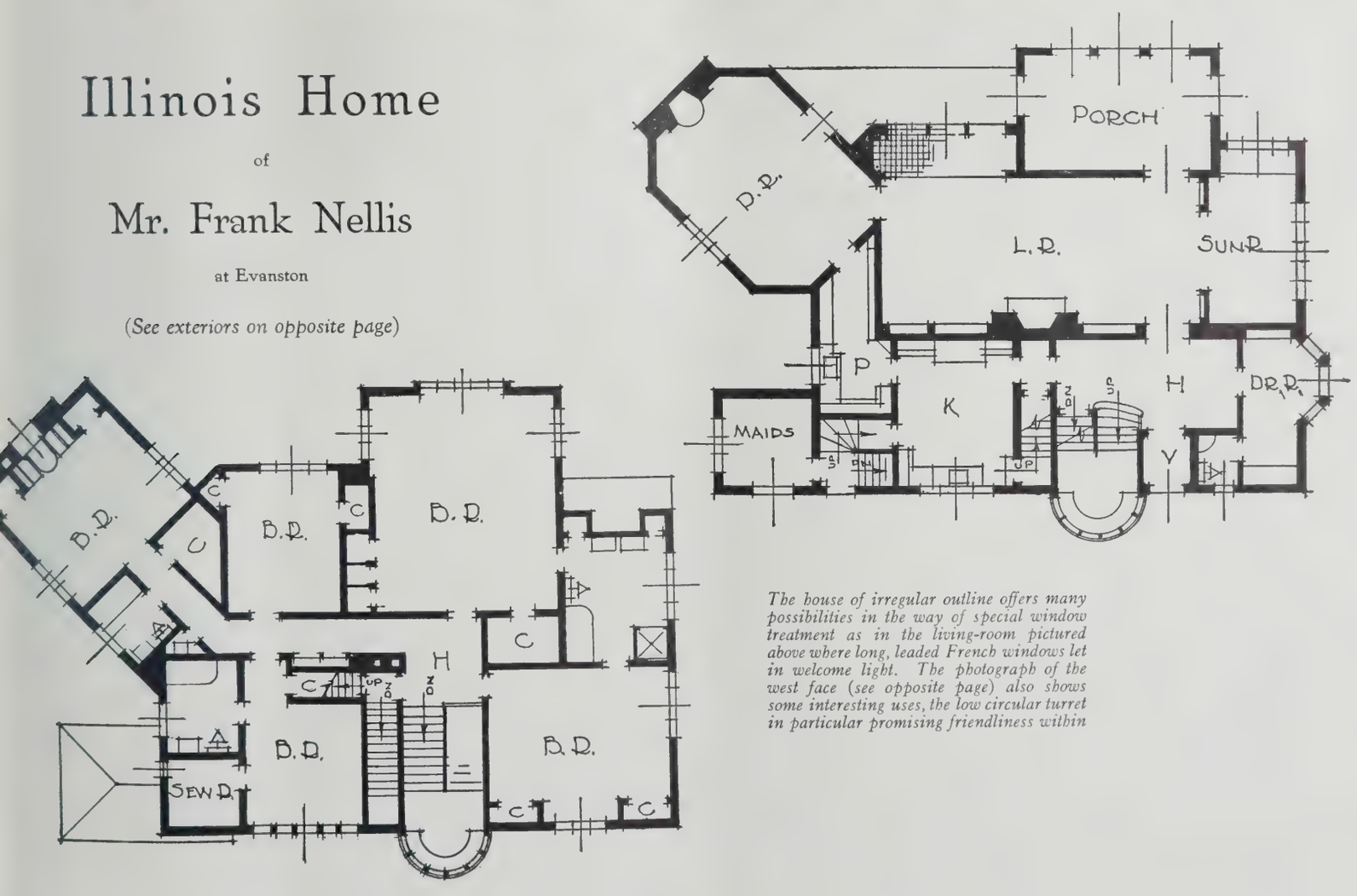
Illinois Home

of

Mr. Frank Nellis

at Evanston

(See exteriors on opposite page)



The house of irregular outline offers many possibilities in the way of special window treatment as in the living-room pictured above where long, leaded French windows let in welcome light. The photograph of the west face (see opposite page) also shows some interesting uses, the low circular turret in particular promising friendliness within

THE INDUSTRIOUS ANEMONE

FLORENCE HOLMES GERKE

A Gala Array of Pinks, Reds, and Purples That Add Zest to the Spring Garden Picture —An "Indefatigable" and "Tidy" Plant Family Which Gives Three Months Bloom

THE Poppy-flowered Anemone (A. coronaria, which includes St. Brigid Anemone and allied strains as Caen, Cardinal Hat, the Bride, Victoria Giant and so on), is a most industrious flower. For the amount of space which it requires, it gives a hundredfold in interesting bloom and rich leafage. Despite the profusion of its bloom, it is not coarse, but is one of the loveliest things in the spring garden.

In Portland, Oregon, Anemone coronaria bloomed last year from March until June, filling the beds in which it was planted with a gala array of pinks, reds, purples and all shades of red and blue, singly and in combination. Single, semi-double, and chrysanthemum types gave further variety to the show. Long before the blooms appeared, the ground was carpeted with the thick curly foliage which showed throughout the winter.

There are not many flowers which have the long season of bloom of the Anemone at that particular time of year. Again, the majority of other early flowers are yellow and here are the welcome pinks and reds to add zest to the garden picture and diversity to the flower bowls indoors. A word on the use of the Anemone as a cut flower—it has the staying qualities of the Carnation, if the water is changed frequently and the bouquets rearranged. After a few days the flowers reach for the light and the stems will curl somewhat unless the individual flowers are rearranged and freshened with clear water.

The Japanese Windflower (Anemone japonica) is well known to most amateur gardeners but the Poppy-flowered Anemone is little used. Perhaps this may be accounted for by the fact that it requires more specialized care than the fall blooming type. After six years of experience in growing the spring Anemone in the Pacific Northwest it has been found highly desirable to take up the bulbs each year. This is done in the summer, as soon as the foliage has ripened. After the plant finished blooming it should be left to dry and ripen, at which time the bulb should be taken from the ground. It is then allowed to rest until late summer or early fall, September being the best month in this climate for replanting. If perfectly dry summers are usual it is not necessary to remove the bulbs, but one sudden shower may start growth. If the plant is not permitted a resting period, its native vitality is lessened and a poor specimen is liable to result.

POPPY-FLOWERED ANEMONES

Grown by Mr. Walter Gerke at Portland, Oregon, where they flowered last summer from March until June. This Anemone (A. coronaria) blooms profusely and is one of the loveliest things in the spring garden

Anemones enjoy good drainage and sunshine. The soil should be thoroughly pulverized and the bulbs, set about six inches apart and about one and a half inches deep. This planting should be done before the fall rains.

The plants will make a brave show of green leaves before winter sets in. They will have established strong roots and should weather the winter months without loss. They have been grown in and about Portland through winters which dropped to only 8 above zero. The freeze was preceded by a blanket of snow which protected the young plants from killing back to the ground. In Eastern climates it would doubtless be desirable to plant in the spring.

When the Anemones bloom in March they are a welcome change from the Daffodils and other early flowers, for their shape, color, and size all serve to make them quite unique in the assembly of early blooms. Their industry is remarkable. If the blooms are picked regularly every day or two, they have a full flowering season of three months and at the seashore about 100 miles northwest of Portland have bloomed for more than four months, although the season is somewhat later.

They are as tidy in their habits as they are industrious. They do not overrun the garden, their leaves come in a neat rosette. They have no long runners which strangle other plants, nor do they "take" the garden. They are quite self-contained and require considerable attention in return for which they work busily over a long season, producing charm for the early garden and unlimited bouquets for the house.

Footprints of the Tulip in Literature

REVEREND JOSEPH JACOB
Whitewell Rectory, England

The Author of "Tulips" Entertainingly Traces the Impress of This Caesar Among Flowers Upon the Literature of Five Centuries and Several Lands

[The line cuts used at either side are from the first picture of a Tulip ever made; published in 1561 in the "Valerii Cordi annotationes," a book partly written by Conrad Gesner, the celebrated Swiss naturalist and scholar whose name is kept perpetually fresh by the race of Garden Tulips known as Tulipa Gesneriana]

LET us suppose for one moment that the Tulip is a human being with the powers of observation and speech. This Caesar among flowers might well have written home to its relatives in the East almost the same well-known words of its famous prototype: "Western Europe. 1550. Veni. Vidi. Vici." Which, being paraphrased, means "I come, men saw me, I conquered." This is the wonderful thing about the Tulip—its instantaneous jump into the limelight in western Europe, supplanting in popular estimation in a few short years such age-old flowers as the Peony, the Crocus, the Lily and the Rose. There it has remained. Although from time to time other flowers like the Hyacinth and Dahlia have shared or, for a longer or shorter period, have eclipsed, its popularity, the Tulip still holds a unique place in modern horticulture. Few gardeners today would care to have a Tulip-less garden.

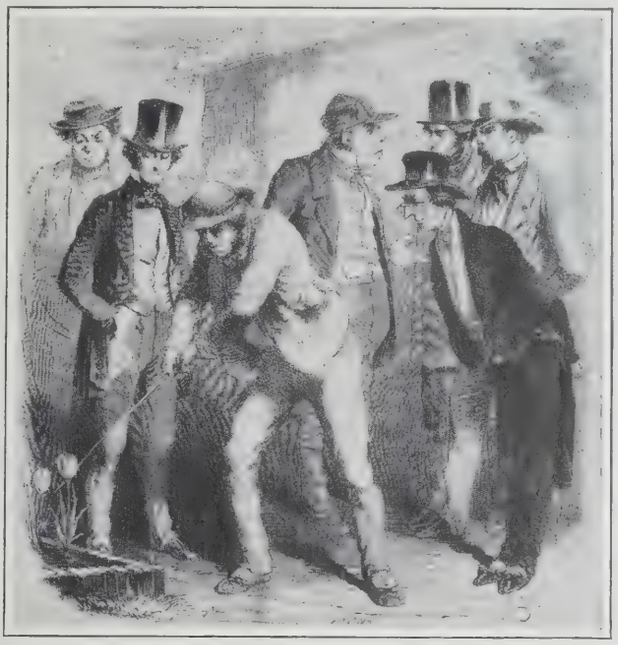
"A primrose by a river's brim,
A yellow primrose was to him
And it was nothing more."

I don't want any one to be a Peter Bell among his Tulips—"And they were nothing more." There is far more than meets the eye in that brilliant mass of Farncombe Sanders, or in those quiet, rich-looking clumps of Louis XIV. Its past in western lands is full not only of historical but also—naturally, I think—of literary interest, for the Tulip is a great flower.

"Lives of great men all remind us
We can make our lives sublime,
And departing leave behind us
Footprints on the sands of time."

It is impossible, of course, to attempt to trace the footprints of the Tulip in literature without any reference to its history. But in what follows the historical will be very much a second fiddle.

Naturally, we may expect to find the flower occupying a prominent place in distinctly horticultural literature. What possibly may be a surprise is to see the place it has taken in ordinary writings. These two streams flow down the ages in parallel but distinct channels. Again a choice has to be made to bring this article into anything like a magazine compass. Hence it is its footprints in ordinary literature that I more particularly intend to follow. For convenience the two will be dealt with more or less side by side.



"L'EXERCICE DE LA BAGUETTE"
This amusing illustration from Alphonse Karr's article on Tulips in the "Musée des Familles" (1855-1856) shows a group of Tulip fanciers who appear to be engaged in the Alice-in-Wonderland game of "heads off"

Flora's Carriage of Fools, one of the "mania" skits after a painting by Hendrick G. Pot (c. 1638) in the Municipal Picture Gallery of Haarlem, Netherlands

As I have already said, the wonderful fact about the Tulip was the way it instantly "caught on" (1550). Every writer must mention it in his book. Thus Conrad Gesner gives a picture of it in the omnibus book "Valerii Cordi annotationes," 1561, and Matthias de l'Obel inserts many notes about garden and wild species and varieties in his "Plantarum sen Stirpium Historia," 1576. John Gerard has a little collection of Tulips in his London garden and has a good deal to say about them in his "Herbal," 1597. The popularity of the Tulip rapidly increased, especially in parts of Holland and Flanders. To this it is almost certain we owe those beautiful plates of Tulip flowers in the "Horlus Floridus" of Crispin de Passe, 1614–1615, which it has been suggested were first of all issued separately for the convenience of buyers and sellers of bulbs, so that the one might show

C'est l'Amour seul qui me Cultive
Et Phœbus enrichit mes fleurs
D'un nombre infini de couleurs
L'une brune l'autre plus vive
Prenant le pur des Elements
Pour composer mes ornements
ROVEN Chez Louis du Mesnil dans la Cour du Palais 1654

Allegorical frontispiece from the first monograph of the Tulip ever published, "Le Floriste François" (Rouen, 1658), a very rare work

what he had to offer and that the other might know what he was about to purchase. All flower books now (1608–1633) were full of Tulips. To mention some of the best known of these authors, Pierre Vallet, John Parkinson, and Lauremberg.

SIDE by side with these horticultural works there appeared in 1621 one of quite a different nature. In that year Petrus Hondius published his "Dapes Inemptoe." Amongst other subjects the author, who was a native of Holland, describes the rural life of his time. He appears to have taken a good deal of interest in gardening, but Tulip growing seems to have left him cold. At any rate he is very sarcastic and high-browed when he refers to those who turned all other flowers out of their gardens to grow Tulips. He calls people fools who, for a few weeks' display, are content to have nothing worth looking at in their borders all the rest of the year.

"Where as my garden throughout the year
Assumes several hues
And displays its flowers
To reward my labour"

In a way this Petrus Hondius is the bell-wether of several authors who in later years delighted to pour out ridicule on Tulip growers and Tulip growing. It would appear that all those outside the select circle of keen enthusiasts could not understand their devotion to the flower. To them it was so much silliness and they held it up to ridicule. We have Jean de la Bruyere in his "Characters" (1688) in the chapter on Fashion introducing us to a poor fellow who thinks more of his Tulips than of his dinner—"The lover of flowers has a garden in the suburbs where he spends all his time from sunrise to sunset. You see him standing there, and would think he had taken root in the midst of his Tulips before his 'Solitaire'; he opens his eyes wide, rubs his hands, stoops down and looks closer at it; it never before seemed so handsome; he is in an ecstasy of joy and leaves it to go to the 'Orient,' then to the 'Veuve,' from thence to the 'Cloth of Gold,' on to the 'Agatta,' and at last returns to the 'Solitaire' where he remains, is tired out, sits down and forgets his dinner."

Then Joseph Addison in "The Tatler" for August the 31st, 1710 (number 215), more especially pokes fun at the highfalutin names which fanciers gave to their flowers. He pictures a man out for a country walk who is overtaken by a shower and takes refuge in the porch of a house where he overhears a conversation about Alexander the Great, Artaxerxes, the Black Prince, the Duke of Marlborough, the Duke of Vendome, a chimney-sweeper, a painted lady, and the King of Sweden. They were all mixed up in such a strange confusion that when the rain ceased our author gladly accepted the offer of the gentleman of the house to take him to see them. He then found that "they had been talking in terms of gardening, and that the Kings and Generals they had mentioned were only so many Tulips" which accounted for the peculiar bed-fellows and seemingly impossible comparisons which had tickled his ears as he waited.

Three famous Tulips of the "Mania" time—Anvers (center), Gouda (left), and Viceroy (right) with their scale of prices, 1400 gulden, 2100 gulden, and 3200 gulden respectively. From an old painting on parchment dated 1636 and now owned by the Reverend Joseph Jacob

The owner told his visitor that he valued the bed of flowers, twenty yards long by two in breadth "more than he would the best hundred acres of land in England, and that it would have been worth twice the money, if a foolish cook-maid of his had not almost ruined him last winter by mistaking a handful of Tulip roots for a heap of onions and by that means, said he, made me a dish of porridge that cost me above a thousand pounds sterling."

Another example we find in the writings of that sycophantic poet-clergyman, Edward Young, whose fame largely rests upon his lone poem "Night Thoughts." In his second satire in "The Universal Passion" on love of fame a Tulip grower is ridiculed:

"But Florio's fame, the product of a shower,
Grows in his garden, an illustrious flower!
Why teems the earth? Why melt the vernal skies?
Why shines the sun? To make Paul Diack rise.
From morn to night has Florio gazing stood,
And wonder'd how the gods could be so good,
What shape! What hues! was ever nymph so fair!
He doles! He dies! he too is rooted there."

Then Florio finds his Tulip dead and gone.

"A quaker served him, Adam was his name,
To one loved Tulip oft the master went,
Hung o'er it, and whole days in rapture spent,
But came, and missed it, one ill-fated hour:
He rag'd, he roar'd 'What demon's cropt my flower?'
Serene, quoth Adam 'Lo! 'twas crushed by me,
Fall'n is the Baal to which thou bow'dst thy knee'"

Very kind of Adam, I am sure, but somehow I don't think much of him any more than I do of Young. How differently Alphonse Karr deals with Tulip enthusiasts both in his well-known book "A Tour Round My Garden" and also in an article in the "Musée des Familles" (1855–56) entitled "Les Tulipes" where much more is said about their failings (?). A party is being taken round some Tulip beds and they come to one called Czarboriski, "Fleur de cinquième ligne (cela désigne la hauteur) blanche, pourpre et rose. Je vous recom-

Semper Augustus, the most famous perhaps of all the "Mania" Tulips, some varieties of which remained in cultivation for very many years. This picture is one of P. J. Buc'hoz's "Collection coloriée des plus belles varietiés de tulipes" published in Paris, 1781

mende la netteté et la blancheur de l' onglet. Et quelle tenue, messieurs, quelle tenue! . . . C'est une tringle, messieurs, c'est une barre de fer!" I always like looking at the expressions on the faces of the men who I fancy are looking at this Tulip. It is one of the two which illustrate Karr's article.

What a contrast to read what the same enthusiasts think of their flower and their hobby. What more can be said of any flower than that which De la Chesnée-Monstereul says in "Le Floriste François" (1654)—Tulips are the flowers of the world, they are "les plus beaux ornements dont son divin Auteur l'a enriche." As the sun in the heavens and diamonds among precious stones, the Tulip is among flowers. This is a very rare book to be found, as it were, on its own with its allegorical frontispiece all complete. More often it is found bound with some other work. A second monograph of the Tulip appeared in 1760. It was called "Traité des Tulipes" and the writer was J. P. R. d' Ardene, a Jesuit priest. It is full of information and there is no doubt what the writer thinks of this flower—he lays under contribution every one who had previously written about Tulips.

ALL enthusiasts think very highly of the special flower that appeals to them. Tulip lovers are not behindhand. Any one who can get hold of Henry Van Oosten's book which, Englished, is called "The Dutch Gardener (1st Ed: 1703) will find there the outpouring of a true Tulip lover. He is jealous about the art of management being made too common and claims "the Learned Bacon" as being on his side in his wish to keep this to himself and his fellow florists—"If this Art should be made common to all, we who take delight in Flowers should in some measure be deprived of the benefit of human conversation. How much Acquaintance doth their Rarity not afford to knowing Artists? How many pleasant visits? How many friendly conversations? And how many solid Reasonings? Certainly it is the Sweetest Life of the World, and a very pleasant entertainment to our Thoughts."

You see, the fisherman with his big salmon and the huntsman with his long run, have not all the pleasures of talking shop amongst themselves to themselves. Tulip lovers must be included. Alas, as Van Oosten records, animosities do occur sometimes even in the best regulated families, so both the Flemish and the Dutch Florists had to invent some system (as far as possible) to allay them. The Flemish formed Fraternities "and took St. Dorothea (See THE GARDEN MAGAZINE, February, 1924) to be their Patroness and the Syndicus to be Judge of their Differences." The Dutch adopted another plan. "They meet on a certain Day when Tulips are in their full bloom and choose, after having seen the Chief Gardens of the Florists, and taken a friendly and frugal Dinner together, one of their company to be Judge of the Differences that might arise." This must be one of the earliest notices of what came in later years to be called in England Florists' Feasts.

Lambert (above), one of Cromwell's generals, was a very keen gardener and Tulips seem to have been one of his specialties judging from the posture of admiration shown on this Eight of Hearts (from a pictorial pack of cards.) Laurence's Polyphemus (at left), a dark colored bizarre (yellow and very dark brown) and one of the most celebrated of English Tulips during the years 1820-1840. The first bulbs in commerce sold for a guinea each

FLORA'S FOOLS-CAP, ONE OF THE "TULIP MANIA" SKITS

Though doubtless we of to-day lose much of the "local color," as it were, the point of the satire is still humorously apparent. The skit first appeared in a supplement to the original "Mania" pamphlets (1637), was published in 1643. and reissued in 1734 when there were ominous signs of a "Hyacinth Mania" brewing

I MUST now deal with the greatest event in Tulip history—the Tulip Mania in Holland in 1635 to 1637. Interesting as it is to know a little about this extraordinary time, I must pass its doings over, and say something about its literary side. It produced any number of skits or brochures. Many of them have come down to us and from them—more particularly from one generally referred to as "T' Samenspraecken tusschen Waermondt ende Gaergoedt" (1637), which purports to be a conversation between two weavers about the buying and selling that went on at this mad time—we know a great deal about the way this gambling business was conducted.

Pictorial caricatures also appeared. "Flora's Carriage of Fools" (see page 239) was painted by Hendrick G. Pot and may still be seen in the Picture Gallery of Haarlem. Then there is Flora's Foolscap representing a Tulip Exchange being held in a fool's cap (pictured on this page). Another is a broad sheet which is a sort of funeral card of the Tulip mania (1637), which went to such length that much of the ordinary business of the country was

given up. All classes entered into it. At first the trade was doubtless legitimate, but before long it developed into a pure speculation about which it may certainly be said that the last thing that entered into a purchaser's head was the wish to possess the bulbs he had theoretically bought. History places the Tulip Mania alongside the Mississippi Scheme of 1719–1720 in France, the South Sea Bubble (c. 1717) and the Railway Mania of England in the early half of the last century.

It's an ill wind that blows nobody any good. When about a hundred years later there were ominous signs of a wanton speculation in Hyacinths, the government of Holland had very many of these skits reprinted as a warning of what might happen if the people let themselves go over the buying and selling of these bulbs as their fathers had done over Tulips. This warning finger had the desired result. No mania developed. It was nipped on the bud (c. 1734).

A century later, notwithstanding the rivalry of the Dahlia, the Tulip again burst into full bloom in Western Europe. It was widely cultivated in France and England. The 'forties, 'fifties, and 'sixties of the nineteenth century may be called the age of Tulip Shows in England. Floricultural books and journals were full of cultural notes, selections of the best varieties, prices of bulbs, and the points which a flower must have to be considered first rate. "Gossip of the Garden" and "The Midland Florist" should, if possible, be consulted if any one wishes to get an idea of its status at that time. I would also like to mention as a book of great cultural interest "The Amateur Florist's Guide" published in 1860 (?) by John Slater. He had for a quarter of a century been in the inner circles of tulipdom. No other work is so full of interesting details about the growers and famous varieties (Polyphemus is one). Was it an inspiration caught from the tulip lovers of his own France, like James Lloyd, and perchance of England too; or was it that in his reading he came across an account of the Tulip Mania of Holland, or was it, perhaps, a bit of both, that inspired Alexandre Dumas to write one of his best known novels, "The Black Tulip," in 1850? Again, later still (in 1910) we have Miguel Zamacor's publishing a play called "La Fleur Merveilleuse" which is all about the Mania time, for the action takes place in the years 1635–1636. Several of the best known Tulips are mentioned by name, and there is a short account of the "Inns" which played the part of Stock Exchanges in the towns where the trafficking took place.

The last book that I will mention is my own "Tulips" which is one of the Present-Day Gardening Series. The Editor of the Series says of it, "This book on the Tulip is the first to be published in English." This is why I refer to it. It is mainly devoted to garden varieties.

THE two outstanding events in modern Tulip history are the introduction of the Darwins and the increasing interest in wild or species Tulips. I already see the appearance of a monograph of elephantine proportions which will deal very fully with these last named flowers, and I hear the author saying to himself in child-like rhyme and with a touch of sorrow in his speech:

> "Tulip Species are Vexation
> 'Properties' are as bad:
> 'Breeders' and Cottage' puzzle me,
> Yes! garden ones drive me mad."

(With apologies to R. Dykes and the unknown spirit who framed the nursery rhyme.)

Time has cut me off. A rolling stone gathers no moss, but the Tulip does.

SIREN

One of the loveliest of the Lily-flowered Tulips, soft silvery-pink in color and extraordinarily graceful

LILY-FLOWERED and LILY-SHAPED TULIPS

JOSEPH JACOB

ABOVE everything else a writer on garden matters ought to be candid, ought to call a spade a spade and not let a fib off by calling it a terminological inexactitude. He may be a poor judge, he may make mistakes, but he must write of things as he sees them or finds them. After growing the Lily-flowered Tulips in my own garden for six years I feel I must partly withdraw what I wrote in THE GARDEN MAGAZINE for May, 1920. In the first place I am disappointed that more varieties have not as yet appeared. I then mentioned three varieties—SIREN, ADONIS and ARTEMIS—and there are practically only the same three in the trade lists to-day. I hope this does not mean that further experiments with retroflexa (and possibly with fulgens and elegans) have failed to impart their own beautiful recurve to their progeny; or that no more "crossing" has been attempted.

SIREN at its best is undoubtedly a very charming flower alike in its open graceful shape and in the soft silvery pink of its color. All that I can say against it is that, like a meerschaum pipe, it takes rather a long time to color. It is decidedly wishy-washy looking in its early days.

In the second place I would have liked to have found them faster increasers. All the three named would be quite out of it in a race with Clara Butt or Pride of Haarlem. To be a quick increaser is a great asset in any variety. A stock is much sooner raised, and the price does not keep high for so long. In ADONIS this slowness is particularly noticeable.

In the third place, although we find the label "Lily-flowered" attached to several varieties, there is ever so much difference between them

as may be seen in the two illustrations which go with this article. The supreme example, the Lily-flowered of Lily-flowered, is Krelage's SIREN. The picture which is a reproduction from one of his catalogues gives us an ideal example of the flower at its best. How great is the gulf between this and the yellow-flowered ALASKA which is fairly typical of the other Lily-flowered varieties. If shape alone were taken as the password into the group, and if Siren and Alaska were taken to be the two extremes of the standard required, many Tulips might well be included under this label which are distinguished by their graceful outline—Gothic flowers, as it were—in contradistinction to the stiffer and more severe classical style which alone satisfies the strict florists.

The unspeakable Turk when he gave western Europe the Tulip sent pointed petals and loosely built blooms. America seems to say he was no bad judge. Let me suppose then that it is Tulips of this more free and easy style that are wanted and not necessarily the very few that catalogues call Lily-shaped—I would suggest the following among others as examples: retroflexa, Kaufmanniana, elegans, fulgens, La Merveille, Picotee, Gala Beauty (syn: Columbus), Mrs. Moon, Scarlet Emperor, elegans alba (most refined with its narrow wire edge of rose), Coridion (Breeder), Old Times, Ellen Willmott, Mrs. W. O. Wolseley, Springtime, Zommerschoon, Carnation, Solfatare (a sport from fulgens), possibly the Parrots if rather weak stems are no detriment, and a few Darwins such as Bleu Aimable, Ariadne, and Flamingo.

It ought to be stated that all the original Lily-flowerers were the result of crossing a Darwin variety with Tulipa retroflexa.

ALASKA

A typical yellow of the Lily-flowered group; "Gothic flowers, as it were, in contradistinction to the stiffer and more severe style" preferred by florists

A Song of Garden Time

MYRTLE BLASSING

SING a song of garden time,
Sweet spring winds a-blowing,
Branches swaying back and forth
Fragrant blossoms sowing,
Flitting butterflies and bees,
Bluebirds nesting in the trees,
Nature with a lavish hand
Beauty is bestowing.

Sing a song of garden time,
Sunshine warm and glowing,
From the heart of mother earth
Life and love are flowing,
Cradled through the hope filled hours,
Bathed with warm and tender showers,
Lo' the miracle is wrought,
Seeds are up and growing.

Three Months of Lily-of-the-Valley

RUTH GIPSON PLOWHEAD

Fragrant White Bells of This Old-Fashioned Flower of Sentiment from March Till June in an Idaho Home

OUR Lily-of-the-valley bed yields such rich returns in beauty and fragrance that we extend the season as long as possible. We find that by forcing some of the plants indoors, and varying the location of the outdoor beds, we can have this flower of sentiment for at least three months.

For indoor forcing the Lily-of-the-valley responds more quickly than any flower I know. It is the quickest to bloom and blights less easily than the bulbs which sometimes resent an overdose of heat and sunlight whereas these dainty bells seem always grateful for the winter sunshine. Plants taken up after the summer's rest and the winter's frost start into growth almost immediately.

Here is the record of last spring's blooming. A large clump of Lily-of-the-valley was dug February 17th, and planted in a box. After a thorough soaking with tepid water it was placed in a sunny window. In one week the little pips were poking through the earth; another week found the flower buds showing, and on March 9th, just three weeks from the time of bringing indoors, the white bells began to expand and fill the air with fragrance.

The leaves grew as if by magic—actual measurement showed ¾ of an inch in 24 hours. They are of that vivid sap green which looks so cheerful on a wintry day. The plant stayed in bloom two weeks, and was replaced by another just ready to flower. These clumps which have been forced are not worthless, for they may be replanted in the garden, and will recover their strength so that they will bloom the following year.

Our winters in Idaho are generally so open that the flowers can be dug some time in every winter month, but if you live where the ground is frozen for a long season it is well to dig clumps for indoor forcing in the fall, and leave them outdoors where they will freeze until such a time as you wish to force them.

FOR out-of-door flowering we have five different locations, which bring us as many different periods of bloom. The first Lilies-of-the-valley to unfold are in a very warm sheltered spot at the southwestern corner of the house by the back doorstep. These came into bloom one week before Easter, on April 13th. Two weeks later another bed, also in a southern exposure but less sheltered, blossomed. The plants which form a background for the Pansy and Forget-me-not bed next yielded their fragrance, these being on the east side. The last to flower is our main bed, which is two feet wide, and extends along the entire north foundation of the house. From this large bed in May we pick hundreds of sprays, measuring at least a foot in length.

The fifth location might be used as an object lesson in how *not* to raise Lily-of-the-valley, for it is a sunny spot in an open border. The plants are not sufficiently sheltered to flower early, so that when the late spring heat forces them into bloom, their bells expand almost before the flower-stalks leave the ground. Stems are sometimes but three inches long, if the spring happens to be warm and dry. In a cool, rainy season some lovely bells are found in this open border.

AS LONG as the Lily-of-the-valley bed is thrifty and produces plenty of flowers it is better to leave it undisturbed. When it becomes too crowded, instead of digging up the whole bed and resetting it, we have found a good plan is to remove with a sharp spade clumps from the most crowded spots, while the plants are resting in August. The vacant places left may be filled with rich soil, leafmold, or well-rotted manure. The soil is thus renewed, and the remaining plants have room to expand.

The plants which you have removed may, without being divided, be set in new beds of rich soil, and they will bloom the following spring. It has been our experience that a Lily-of-the-valley bed does not take kindly to complete uprooting and dividing, but renewing the bed in the above manner seems to interfere very little with next year's flowers.

GROWN IN THE AUTHOR'S IDAHO GARDEN

Lily-of-the-valley, the very name is an echo of far sweet days, pastoral in mood; and these small fragrant bells, gleaming white, still ring quiet joy for many folk. Mrs. Plowhead spins her joy over twelve weeks or more by bringing them to flower indoors, too

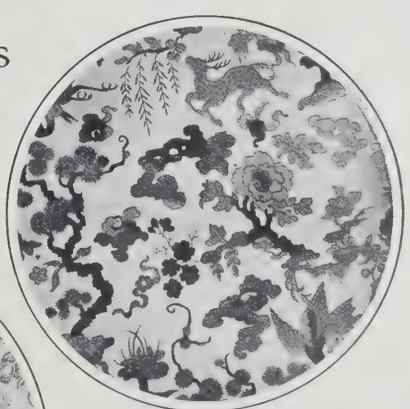
A typical New England hall running the length of the house with Colonial wallpaper making a gay and colorful background for the Early American and 18th Century furniture

THE COLONIAL PERIOD IN NEW ENGLAND

Part III—Our American Homes and Their Furnishings

ELLEN D. WANGNER

Photographs from Metropolitan Museum of Art, and by courtesy of Weyerhaeuser Forest Products Co., The Shuttle-Craft Co., Winthrop Furniture Co., Robert Griffin Co., M. H. Birge & Sons Co., Wm. H. Jackson Co., Wallpaper Mfrs. Assn., Copeland & Thompson, I. Sack, and Slair and Andrew



Two modern wallpapers which carry the spirit of earlier days and make harmonious backgrounds for furnishings of early American or Colonial tradition (17th Century Chinese motif above and below a reproduction of the popular Toile de Jouy)

TO MOST of us, the terms "Colonial period" and "Colonial furnishings" call to mind the days of the Revolution and Post-revolutionary times. As a matter of fact the little settlements had ceased to be colonies in 1776 and had become states. The term "Colonial," therefore, rightly belongs to the time from 1620 to 1776 and Post-colonial means from 1776 to about 1810. Most writers on furniture and the modern craftsmen reproducing the old furniture, however, call the furnishings of that first century "Early American" and Colonial is very apt to mean the period from 1700 on, and especially the time of Chippendale and the others—Adam, Sheraton, Hepplewhite—of the "Big Four" of the English group of master cabinet-makers.

The Spaulding House of Newburyport, Mass, built about 1790, shows the beauty of this type of New England home. It is simple and stately, with cornice and doorway the focal points of decoration

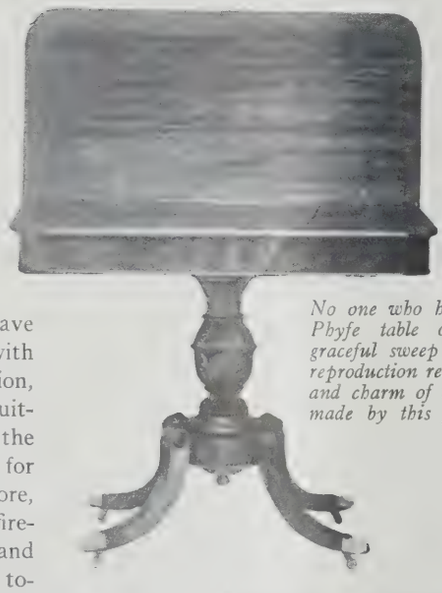
It was not so very long ago that these names

Of modern make, this highboy shows clearly the Chippendale influence. The cabriole legs and scrolled pediment mark this as a particularly fine reproduction of an authentic Colonial type

and that of our own Duncan Phyfe would have meant but little to the average householder. To-day, however, they have come to be synonymous with good design and proportion, careful workmanship and suitability, and "the lady of the house" is asking definitely for these styles and, what is more, is finding them. From fireplace fittings to silver and china, the home-maker of to-day can secure the same good design and material in everything for her home that her ancestress had in Colonial days.

At the close of the 17th Century in New England, the crude pioneer conditions of the settlements had disappeared. In all the seacoast towns the merchants were growing rich and prosperous, sending their ships to the ends of the world to secure luxurious household furnishings. Their children went abroad to travel and study, bringing back with them the customs and culture of France and Italy as well as of England. From all this increased ease of living there developed a charming, hospitable, social life. In these homes, the dining tables were resplendent with massive silver dishes and a great amount of fine glassware and china. Chandeliers hung from the ceilings, silver candlesticks and wall-sconces held candles of wax or bayberry. Costly paintings and large black and gilt framed mirrors were to be found in every home. Fireplace fittings were of heaviest brass and often of silver; and everywhere, in the hangings of the beds or windows, in the rugs, carpets, and upholstery of chairs and couches, even in the walls themselves, there was use of gay, bright colors. Each house had its red room, its blue or green or yellow room. The use of color was one of the outstanding features of the Colonial home and, yet, in contrast to this was the prevailing love for black furniture that was such a favorite until nearly the middle of the century. Chairs, tables, mirrors all were ebonized, the wood being mostly cherry, black walnut, and oak.

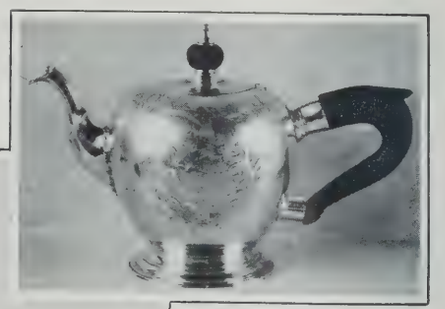
The houses themselves had changed greatly from the earlier types. Of ample proportions, each house had a long hall running through its center with large rooms opening off on both sides. The plan of the house was symmetrical with a suggestion of squareness. Windows were regularly spaced, the second floor windows being directly above those on the lower floor while a third floor or attic had dormers. Houses of twelve rooms were common and to heat them from two to four large chimneys were necessary so that each of the important rooms had its fireplace. This simple plan permitted of many variations and as the century rolled along and the Greek influence began to be felt, houses with stately pillars were built that held to the same floor plan, and still others had two-storied end-porches built on to the ma parts, these with slender pillars.



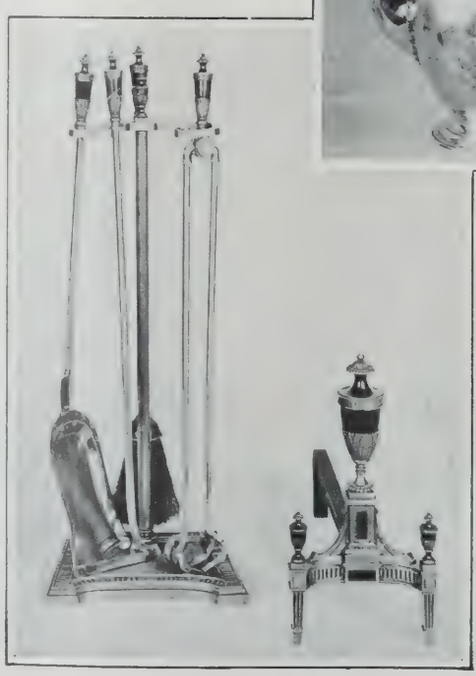
No one who has once seen a Duncan Phyfe table or chair can forget its graceful sweep of curve. This modern reproduction retains much of the delicacy and charm of the original folding-tables made by this famous master-craftsman

The Hancock house in Boston, built in 173 was one of the grand mansions in that rapid growing city which in 1722 numbered twel thousand inhabitants. To beautify this hon indoors and out was its owner's delight, ar for this he ordered choice fruit trees and shrul from England and, learning of the wallpape that were being newly used in the Colonie sent an order for some to London, "with Bird Peacocks, Macoys, Squirrels, Monkeys, Frui Flowers, Landskips, etc." In addition t this he ordered a clock and vast quantities glassware, china, and silver for display on th corner cupboards or "Bofetts" which ever home must now have. Often the tops these were carved in the well-known she design, with arched doors of glass.

All through this period the fireplace was decorative feature of the room, as it is to-day The over-mantel was paneled or simply treate with a raised moulding as a frame, the mante itself often being ornamented richly with carv ings and applied mouldings. Above th mantel was either a painting, a mirror, or th quaint samplers "wrot with a needle in th best manner" by childish fingers. There wer new styles of andirons, the dogs heads givin way to steeple tops and urns. During th Revolution, copies of Hessian soldiers in coat of red with yellow vests were made into andi rons—a symbolic burning in effigy! In mor peaceful times, the fleur-de-lis were used, thes irons being known as "flower de luce dogs." Iron firebacks were used to save the bricks an throw out more heat, and early in the century there were stoves (generally Dutch). Coa was felt to be more economical than wood besides being much warmer, and "coal from Newcastle" was brought to the Colonies i large quantities. "Cole grates" became th fashion and poker were added to th fireplace equipment Marble was im ported for the man tels, and the many expert workers in al the metals turned out new designs for fenders and irons es pecially suited to the New England type of home.



In Colonial times much of the finest silverwork was done by American silversmiths. This 18th Century teapot by Josiah Austin recalls not only the skill of these earlier craftsmen but also the refinement and hospitality of its one-time owners. Both silver and fireplace fittings were influenced by the styles in furniture and this modern reproduction of an old set shows clearly the Adam influence in the "urn" top



To-day, not only may many of these original pieces be found but, in several of the New England states, firms are still carrying on the inherited business of these Colonial workers, making for the modern home, brass and wrought-iron pieces that are exact copies of the originals handed down to them. Nor is this true of metal work alone. Old inventories tell of importations of "large parcels of china,

useful and ornamental, Queen's ware, delf and black earthenware." The old English potteries of Spode and Wedgwood that furnished china and earthenware for Alexander Hamilton and George Washington are still producing the same ware and in the old designs so rich in romance and tradition. To-day these beautiful English wares may be had to lend to cabinet and table the same deep, rich colors that made the New England rooms so charming.

With the increased luxury of living, the demand for beautiful fabrics increased, and upholsterers' shops sprang up in all the cities. The materials used were surprisingly varied: tapestry and damasks and figured satins for walls as well as furniture; Chinese embroidery and silks; velvets and a great variety of colored and printed calicoes, cottons, and chintzes. The hangings for the large, four-posted beds were both colorful and of rich materials, often of silk from France or Italy. Material greatly in demand were the famous *toiles de Jouy*, so called from the little French town where they were made. And not only were fabrics imported, but there was much home weaving of lovely counterpanes, rugs and hangings so well suited to the style of homes of that day that we prize and value them above most of their costlier sister-fabrics. In 1763, in Boston there was a school for teaching all kinds of needlework and weaving. To-day, in several New England towns, craft centers are still duplicating the durable and dainty blue-and-white spreads and rugs, the coverlets and counterpanes of two hundred years ago.

From the earliest days of the Colonies Oriental rugs had been used, and now carpets came to add their rich colors and canvases painted in oils were to be had for the floors. Stair carpets came into fashion and brass rods were used to fasten them.

The interior woodwork in all of these homes was notable for its fine simplicity, the fireplace wall being usually paneled to the ceiling, with most of the other walls plastered either above a paneled wainscoting or above the lower chair rail. The rich carving of the mantelpieces was one of the loveliest features of the room, the doorways and windows surmounted by plain or very simply ornamented panels. Wall-paper was frequently used and was both pictorial and highly decorative. This was usually imported, although the manufacture of wall-papers was a definitely established industry in America by the end of the 18th Century. The imported papers were often Chinese hand-painted papers or painted in England after Chinese designs, all richly colored. These papers, as well as the old chintzes and printed calicoes are being so carefully reproduced by the modern makers of wall-paper, that the old fabrics seem to live again for us and afford a fitting background for any Colonial furniture.

The custom of tea-drinking so prevalent in England was quickly adopted in the Colonies, and much of the social life centered about the tea tables (often more than one) that stood in every parlor. Smaller in size than regular tables, these were of many shapes and styles,

The "field bed" covered by handmade canopy and counterpane, the hooked rugs and comb-back Windsor chair, the deep window and simple mouldings stamp this room as a typical 18th century New England Colonial bedroom

The delicacy and restraint so typical of all furniture made by Hepplewhite are clearly shown in this original chair which may be seen at the Metropolitan Museum of Art

With hand-woven top and gracefully curved legs reminiscent of Queen Anne furnishings, this modern little stool suggests the comfort and charm of Colonial days

A Sheraton sideboard of present-day manufacture showing the characteristic convex front, delicate tapering legs and feet and the inlay of which this fine craftsman was so fond

some with tip-tops and tripod pedestals, others with four legs and drop leaves and, until the coming of mahogany, were of oak or walnut or japanned. Each table was covered with a cloth and the tea service was ever in readiness, bedrooms as well as parlors having their tea tables and china. It was the correct thing to make the tea at the table and for this, there were quaint spirit lamps and kettles from Holland. The tables were laid with much silver and rare china (the little teacups most often without handles), fine linen, porcelain and silver teapots, milk pots and sugar pots, all styles of copper teakettles, canisters, mahogany tea chests, both inlaid and mounted with silver, jointed tea-tongs, silver tea-boards or inlaid trays, pearl and tortoise-shell sugar-tongs, and mahogany spoon cases.

IN STUDYING the furniture of the 18th Century, it must ever be borne in mind that mahogany was just becoming popular in England and was not used by the New England craftsmen until about 1730. The years immediately following might be termed the transitional period between carved oak, maple, etc. and mahogany. The rich merchants so approved of this new wood that they had furniture of it made to order, frequently importing their own mahogany logs from the West Indies.

The old heavy furniture was no longer being made and, whereas the first period of Colonial days might be called the time of the straight line and rectangular construction, this new period may be styled that of the carved line and the cabriole leg. Brass key plates, mounts, and locks began to appear on all the new pieces, especially the cases of drawers which we to-day call "highboys" and "lowboys," names not found in any early inventories. The chairs show this change more clearly than other pieces of furniture. A carved curve at the back became higher than the back-posts. Chair seats were stuffed and upholstered with rich materials and comfort was no longer left solely to cushions. Solid splats began to appear in the backs and these soon led to graceful curves in the posts. Cabriole legs were in common use with the knees slightly carved. Arm chairs were found most comfortable and the solid splat was soon pierced to make a delicate openwork design.

FROM England came tales of the work of Thomas Chippendale, Hepplewhite, the Adam Brothers, and Sheraton, that group of men who were to leave such lasting imprint on furniture for all time. In so short an article only the briefest mention can be made of each.

The leadership of Thomas Chippendale dates from 1750 to 1779. Inspired by three distinct sources of art—the French, the Gothic, and the Chinese—he so changed the original motifs that he seemed to create a new style. He adopted the cabriole leg and this appears in most of his furniture. While making everything from fire-screens and candlesticks to four-post beds (everything, that is, except a sideboard) he is particularly famous for his chairs. He did not use marquetry, inlay, or painting, depending for his effects entirely on carving and gilding. His chairs had backs wide at the top, the back legs tapering in an exquisite curve, the front legs cabriole with their knees carved—an adaptation of the Queen Anne style which has resulted in a popular tendency to erroneously label much which properly belongs to the Queen Anne period as Chippendale.

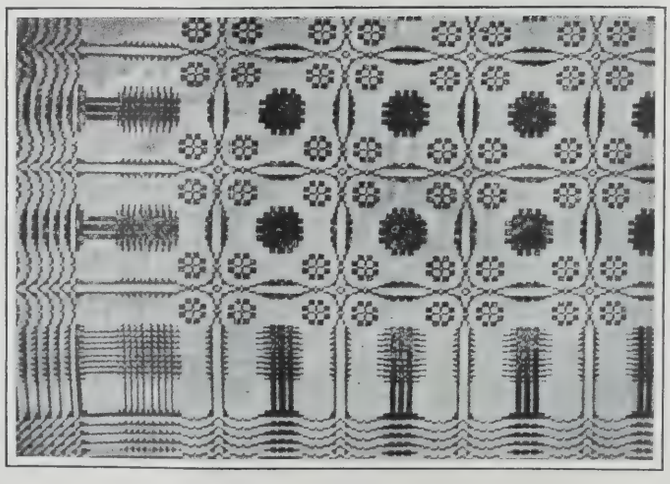
The Adam brothers (1765–1792)—Robert and James—though not makers of furniture themselves, made countless designs to harmonize with the homes they built, a rich heritage for the makers of all beautiful furniture. Influenced as these brothers were by the art of Italy, their designs were distinctly classic and their furniture was notable for the absence of curves and the use of delicate, straight lines. A motif frequently used was the urn, this appearing in chair-backs, in the center of mantelpieces for which they were so famous, and in the mahogany knife boxes so beloved by the colonists. Accompanying this urn frequently were graceful festoons of flowers. Adam chairs and sofas gave the appearance of being extremely light and graceful, of mahogany or satinwood, with perhaps a little carving and often with the ornament inlaid.

Another famous cabinet maker was George Hepplewhite (d. 1786) who used so many of the Adam designs, as well as those of the fourth of this famous group, Thomas Sheraton, yet giving to each piece the stamp of the genius that made it distinctly his own. Like Chippendale, he was fond of the curved line, but there the similarity ended. Not in the legs of his furniture but in chair backs, fronts of sideboards, the outlines of table-tops did he use the curve. The legs of Hepplewhite pieces were usually square and delicately tapering to the spade foot, occasionally using the round, fluted leg also. Credit for developing the wing chair and the sideboard are given him, but he is best known for the shield back chairs. Sometimes using painted motifs on his furniture, he also used inlay, marquetry, and delicate carving. The only time the claw foot appears in any of his authentic designs is on the foot of a bed pillar and the ball foot is not used at all.

Thomas Sheraton (1750–1806) was the last of this group and more than any other of these is his influence seen in the furniture of to-day—poor Sheraton, who was a lay preacher and who was torn by his religious belief that to make use of gods and goddesses as furniture motifs was wicked and yet who felt that he must use them if his furniture were to be what he wanted it to be! His furniture shows his fondness for the straight line and is noted for the use of perfectly proportioned, undeviating lines and for the grace and suggestion of delicacy that this gave. The legs of his chairs, tables, sideboards, etc. are usually slender, tapering, and often fluted. His chairs as a rule have square backs, his beds are very high so that in many cases, steps had to be used in Colonial homes to enable their owners to get into bed. His sideboards depended for their decoration mostly on inlay and veneer, although he used painting to a limited extent. He was very fond of mahogany and satinwood for his larger pieces, reveling in concealed drawers in cabinets and writing stands. His sideboards have a bow front and convex ends and often carried a brass rail across the top for dishes to rest against.

Duncan Phyfe was an American (1768–1856) who came into prominence after the four great English cabinet-makers. With the coming of our friendship for France and the Empire, furniture naturally took its influence from the Empire period. It lost its delicacy and became clumsy. We can still find tables where a carved pineapple formed the pedestal, this supported by legs ending in carved animal claws. Into this period came the work of Duncan Phyfe. Making tables, chairs, and sofas based on the Empire forms, he displayed the light grace and delicacy of the English artists. The lyre was his favorite motif; the uprights of his chairs were continuous with the seat rail and the legs described delicate concave curves. His sofas were particularly graceful, the legs curving outward with claw feet often of chiseled brass. Particularly is he famous for his extension tables made in sections and supported by pedestals.

To-day the work of these master craftsmen is being carefully reproduced not for the wealthy alone but for the moderate of purse as well.



A modern reproduction (in blue and white, green and tan, and other attractive color combinations) of an old "Snowball" coverlet with "Pine-tree" border in the weave known as "Summer and Winter." Colonial weaving was different from other forms and is of especial charm and interest to Americans, holding within its threads the story of those early days when a loom was part of the equipment of every household

The first two articles of this very illuminating and practical series will be found in the March and April issues, and in June comes the story of "Colonial Days and Ways in 'Penn's Sylvania.' "—ED.

Delicate in color and nicely balanced is this arrangement of Freesias and Tulips by Mrs. Robert Fife of the Middletown (Conn.) Garden Club, which was awarded a first prize at the International Flower Show recently held in New York

USING CUT FLOWERS IN THE HOME

H. M. BUTTERFIELD

Harmonies and Contrasts—the Physical Effect of Color—Best Preservatives and Holders

Photographs by Mattie Edwards Hewitt and the Author

HOW many of you have looked at a vase or bowl of flowers which left you with an uneasy or disturbed feeling? No doubt you have perhaps been affected in this way unconsciously and probably sometimes, too, been pleased by a good arrangement without knowing just why. Though there are no hard and fast rules about the choosing and arranging of flowers there are various helpful guides for the grouping of colors in a pleasing way. Fortunately, too, the old fussy room of obtrusive, decided tone is rapidly going out of vogue and nowadays neutral and unobtrusive tints and shades are being used on walls and floors. Since there are about two million colors and shades distinguishable to the eye, there need be no monotony!

THE physical effect of color is something to be thought about—it is no longer a matter of mere conjecture but a recognized fact. Color is actually felt or sensed. Close to the brain center receiving the eye message is the end of nerves from the mouth, nose, and stomach. A message on one nerve often affects the other centers as we all realize when something very appetizing is seen or the light is too bright or the stomach a little out of order. The sick headache may be closely related to eye strain or a weak stomach. These

simple facts help explain why flowers have long been used in the sick room.

When you have a patient in the home, use gray, violet, lavender and other soothing shades. If a little spice is desired to encourage activity introduce pink, golds, and possibly even a little red. Red tends to irritate and increase muscular action, tires the eyes, and often has a very adverse effect on the body. White is a peacemaker. Gray, light cream, and dull white are being used in hospitals for their beneficial effect on patients. A glaring white is not desirable. White and green tend to reduce discord among colors. Green is called a mediator and often lends a natural effect to flower arrangement.

ASTERS GROWN AND ARRANGED BY THE AUTHOR

With natural spread maintained by cutting the blooms in a group from the plant

Harmony may be secured in several ways: (1) By two opposite colors which have nothing in common, as yellow and purple, red and green, blue and orange. This is sometimes called complimentary harmony. (2) By the use of any of these strong colors contrasted with neutral or non-colors such as gray, white, black, silver, and even gold; although the last is not exactly neutral except in a decorative sense. (3) By grouping colors that lie close together, such as yellow, green, and blue. This is harmony by analogy or similarity. (4) By planning for a dominant harmony, particularly in rooms of decided colors or where the occasion calls for a special color scheme. For example, you might want blue to prevail and along with blue flowers green and violet could be used because blue is found in both.

A circle of the principal colors and the intermediate hues might be made in case the relationship is not clear in mind. Start with yellow and continue with yellow-gold, gold, gold-orange, orange, orange-scarlet, scarlet, scarlet-red, red, crimson, magneta, purple-magenta, purple, violet, ultramarine, blue ultramarine, blue, peacock-blue, turquoise, green-turquoise, green, pea-green, yellow-green and green-yellow. Any four or five of the above near-by colors may be called similar and theoretically grouped in a bouquet. In actual practice, however, some judgment must be used.

In general we secure a shade by mixing black with the pure color and a tint by mixing the color with white. The terms are not always used in this sense, but the underlying difference may be explained in this way. If white is mixed with yellow we get sulfur and if black is added we get old gold. The tints of pure colors may be named as follows: straw-yellow from gold-yellow, salmon from orange, shrimp pink from scarlet, pink from red, crimson-pink from crimson, purple-lilac from magenta, lilac from purple, blue-lilac from violet and violet-blue from ultramarine. The shades secured are old gold from yellow, ochre from gold-yellow, burnt orange from orange, terra-cotta from scarlet, cardinal from red, maroon from crimson, plum from magenta, dark blue plum from purple, logwood violet from violet, and indigo from ultramarine. The intermediate shades and tints will fall in between these just named, speaking only of flowers. Several of the colors, tints and shades are not represented in flowers, and if we wish to supply these missing colors in our arrangement, it is necessary to use them in holders, drapery, electric fixtures and other room decorations.

When dealing with the more brilliant or positive colors it is best not to use exact opposites but instead of the exact opposite one of its tints or shades that will harmonize well. It is surprising how just a little change in this way gives a quieting effect to an arrangement. Another important aid is to use enough different colors so that we will not think just of two or three strong contrasts. The multicolored bouquet gives variety and prevents possible discord, providing some taste is used in the selection of the flowers. By introducing a touch of white or gray we can pacify objectionable contrasts, Nature uses green to bring about peace—it is very rare to find nature placing the wrong colors together.

By shading from one color to another we can often prevent clashes. Gray, pure blue, gray-blue, white, palest yellow, and palest pink represent such shading. The palest yellow or cream appears white in dim light. Similarly, as we change from white light to other light many changes in the apparent color may take place—red, for instance, may appear much darker inside the house than outdoors—so that emphasis should be placed on the colors as they are to be finally viewed. With rooms decorated in pastel shades and unobtrusive colors the blending of room and flowers is easy.

FOR HOLDERS it is well to use a shade slightly darker than the prevailing color of the flowers. This tends toward apparent stability and a pleasing color harmony, Grayish green to yellowish green bowls blend well with light blues and pinks. The brown molasses jar or bowl and hammered copper

PLEASANT ARRANGEMENT OF POMPON DAHLIAS

Massed blooms in a graceful basket are especially good for hallway or sunporch

Interesting in composition and rich in color is this arrangement of Roses against a foil of Pansies, by Mrs. C. S. C. Stout, of The Weeders, Ardmore (Pa.), which won a first award at the recent International Flower Show (N. Y. City)

holder can be used with the Mme. Edouard Herriot Rose, with dull shades of blue and green, also white, light lavender, heliotrope and lavender Sweet-peas. A multicolored bouquet with only one or two blossoms of each color shows up to good advantage in black enamelware. Never use a putty colored vase in such a case. Clear glass, being neutral, would be acceptable but less effective. When glass is to be used, let the holder have a broad base so that it can hold plenty of water where the stem rests and so there will be little danger of the holder tipping over. The old V-shaped vase is no longer in good taste from a practical standpoint.

Baskets for home decoration come in a wide variety of shapes and colors. The massive basket is not often usable in the home. Baskets with pastel neutrality are most serviceable because they harmonize with almost any color. Tans and creams blend well with golds and yellows, but the gaudy colored baskets should be done over into neutral or at least unobtrusive colors such as gray, dull brown, dull green or silver. A basket in a pleasing shade of green or blue with a tinting of dull gold is very satisfactory. Never use bright gold in tinting.

Pale, dull green pottery blends well with such flowers as Acacias, Irises, Ophelia Roses; and especially is this true in the room with dark woodwork.

Blacks and dull blues in vases make pleasing combinations with small yellow Chrysanthemums, lavender Sweet-Peas, Acacias, and flesh-colored Roses, considering these flowers individually. Certain lavender-pink Dahlias also are happy in such a holder.

The shape of the holder has a good deal to do with the ultimate effect. Slender-stemmed flowers such as Cécile Brunner Roses, Forget-me-nots or blue Marguerites (Agathea) can be placed in a shallow bowl as a centerpiece. Most of these flowers will keep well in shallow water. Stiffer stemmed flowers such as Daffodils and Gladiolus can also be arranged in shallow bowls so that they will lose their stiff effect with a few leaves added to give spread. When leaves are added to any bouquet, endeavor to place then so that they will frame the flowers in a picture. Never allow the greens to obscure the main picture of the flowers themselves.

Flowers which wilt quickly should never be placed in shallow containers. In such cases use a vase, basket, or jar with the mouth wide enough to permit a proper spread of the blooms. If half of the stem can be in the water, all the better. Dahlias are one of the flowers often accused of wilting easily though they may be kept several days under suitable conditions. In addition to the depth of the water, attention should be paid to the temperature of the room and also the humidity. We can't expect such flowers to last if the room is warm and dry. All leaves should be removed from the stems of large Dahlias for the best keeping. For greens use Huckleberry, Fern, or other available foliage that does not wilt easily. Many of the blooms with weak necks can be made to "look at you" by simply resting the neck in the crotch of a branch of the greenery. All greens inserted to give spread to the blooms should either be tall enough to not obscure the flowers from view or else droop pleasingly at the edges.

Occasionally Gypsophila is used as a filler in a bouquet to lend a graceful effect, as for example in a vase of Sweet-peas or Bride Gladiolus; but remember that both Sweet-pea and Gypsophila stems rot quickly in water and therefore will quickly destroy the keeping qualities of the bouquet unless the water is frequently changed and the old stem bases removed to prevent decay.

The number of flowers to a holder is a question that cannot be definitely answered. It may vary all the way from one to twelve or more. Narrow-necked holders obviously need only a few blooms. Six or eight flowers in the small bowl will usually give a better spread than when more are used. Pompon Dahlias may take more than drooping blooms such as the Polyantha Roses. Gladiolus require only a few stems to the vase or basket, not over six or eight in many cases. It is interesting to note that a count of the blooms in several prize winning baskets of Dahlias showed that fourteen or fifteen large blooms with the necessary greens were quite sufficient to permit spread and yet give the massive, artistic effect sought on this occasion.

How long shall the stems be? First seek to maintain a natural effect as seen, for example, on an Aster plant or on a plant of Pompon Chrysanthemums. It is quite possible to take a whole plant of Asters and just set in the bowl (see opposite page). This gives excellent spread and a natural effect. If the bouquet is mixed, let the comparative heights of the flowers remain more or less as they are when growing. The Japanese, so expert in flower arrangement, seek to have three parts to the bouquet: the highest portion represents heaven, the middle portion (which often projects irregularly) man, and the lowest portion earth.

After the flowers are picked, place them in a bowl or jar of water. Then pull out the taller blooms for the center of the bouquet to be

formed. In basket work start at one side or at one end. In case the bowl or basket is shallow, a "frog" or other means of holding the stems in place is essential. Coarse sand may be placed in the bottom and a piece of wire screen or hardware cloth placed over this to help hold the stems. Pieces of leaves and stems can be cut up and the stems of the flowers inserted through this material to make them stand up. This is a very common practice in exhibition work. Wire is used to insure rigidity in florist work and if necessary could be utilized in the home. Stiffer stemmed varieties are generally to be preferred. Small flowers may be inserted into the holder in groups rather than singly, and in this way it is easier to have the flowers stand alone. As more flowers are added, the difficulty is gradually overcome. Do not forget the color scheme.

FLOWERS are living things with likes and dislikes to be remembered. They like cool, moist air, free from drafts and the changes in temperature during the day should not be too great. Rank sappy growth is most likely to wilt after it is picked. Hard jointed stems interfere with the sap flow so should not be used, instead cut only straight stems in which the sap can flow freely.

Most of the methods devised for preventing wilting are based on the theory of disinfection, prevention of bleeding, or else insuring a close contact between the sap in the stem tubes and the water in the holder. Cold water is the best preservative that we can use. Make it clean and keep it that way. Burning the stems of some plants may help, or the stems may be dipped in scalding water for fifteen seconds or so, allowing about two inches of the base to be in the water. This will disinfect and force out the sap in the tubes so that it will connect with the water in the holder and there will be no air space left in the water vessels of the stem to interfere with the normal flow of sap. Dahlias, Poppies, Mignonette, Acacias, Lilacs, and Maiden-hair Fern respond to this treatment. Plants with milky juice "bleed" unless the stem ends are burned. Certain flowers strenuously object to being thus dipped in hot water, as for example, th Tulip, Daffodil, and Calendula. Some flower with woody stems, such as the Azalea, Rho dodendron, and Lilac keep better if the bar is stripped back a little at the base.

Recently reports have been circulated abou how certain chemicals help preserve flowers Among these chemicals are aspirin, chloro form, camphor, strychnine, and salt. Just why the claims were made is doubtful, becaus actual tests show that some of these are actu ally detrimental to the keeping qualities, as in the case of aspirin and camphor. Any immediate stimulation is lost in the breakdown which follows. Some of the others are more promising, but on the whole fresh, cool water seems the best preservative.

And when thinking of the use of flowers do not overlook the need of fragrance. The wisp of perfume from an insignificant flower can often do more to make us remember its presence than the striking beauty of blooms which are without fragrance. If color and fragrance are both present, then are we indeed doubly favored.

Bulbs that Bloom in Sunny Kansas

MAMIE S. SHARP

IN my garden situated in the very heart of what the unsophisticated still imagine as the playground of the festive cyclone and the haunt of the prairie dog, the bulb season of the recent year witnessed a wonderful display of gorgeous color and bloom. The first week of May there were one thousand Tulips in bloom, all colors and varieties.

The season was most unfavorable—cold, dry and windy, yet bulbs of all sorts flourished from the modest Snowdrop to the stately Tulip two feet and more in height. First came the Snowdrops quickly followed by the beautiful Chionodoxas and Squills which made an azure and white carpet for a border of old-fashioned Roses. Then came the Crocus, white, blue, lavender, and yellow, all scattered pell-mell over lawn and turf border. Later the prim Grape-hyacinth lent a deeper note of color in the deep blue of its tiny bells, and before one had caught one's breath the Narcissus and Daffodils were nodding in the chill April breeze.

The Narcissus are planted in borders about three feet wide, edged by green turf. In the fall of 1923 I lifted and reset all Narcissus, after thoroughly spading, enriching with bonemeal and sprinkling with lime. I had a bushel of bulbs, the increase from less than a hundred planted November 11, 1919. The varieties which have proven their worth are Emperor, Empress, Golden Spur, Sir Watkins, Evangeline, Autocrat, and White Lady. Double varieties are Van Sion and Silver Phoenix. Then, to me best of all, are hundreds of starry blooms of a variety of which I have no name but which came west with my family from the East more than a generation ago. I like the Poet's Narcissus because they prolong the blooming period and I find I echo Wordsworth in the lament that "they haste away so soon." The Pheasant Eye is especially good and lasting.

I do not specialize in early Tulips but always have a border devoted to such varieties as the very showy, large scarlet and gold Kaizerskroon; Belle Alliance is beautifully brilliant and persistent. Chrysolora is a beautiful clear yellow, and lasts much better than the gaudy Kaizerskroon. For the three previous years I had a rather large border in which there were several hundred English Cottage Tulips, these were changed in my garden shake-up of 1923. In the spring many admirers wanted to know what had become of those tall scarlet, yellow, and white Tulips. The varieties in question are Gesneriana spathulata major, Gesneriana lutea and Shandon Bells or Blushing Bride. Last year Inglescombe Pink and the Fawn added their beauty to the display. I love the Cottage Tulip. It deserves a larger following.

Darwins have been the pride of my garden for some years. I find them most satisfactory. I almost said *the* most satisfactory, especially the beautiful Clara Butt. In the central part of my garden I have a space devoted to it and last year hundreds of the beautiful tall silvery-salmon blooms rose from a dense border edging of Arabis alpina. Other Darwins which have proved their worth and beauty in our soil and climate are Dolores, Mme. Krelage, and Rev. H. Ewbank. The border which rivalled Clara Butt was the one occupied by hundreds of Pride of Haarlem. These beautiful stately blooms rose from a border of Gold-dust (Alyssum saxatile) which was a gorgeous trimming for them. This Tulip I consider especially fitted for this climate as we are subject to high winds in the spring and its sturdy stems are better suited to withstand them than the less sturdy Clara Butt. Inglescombe Yellow is adorable in its clear canary yellow, without a tinge of color and very lasting. In the fall of 1923 I received direct from Holland my first Breeders. I have Cardinal Manning, Dom Pedro, Yellow Perfection, and several other sorts, seemingly every hue and tint of the artist's palette. To secure a variety I plant a few hundred double Tulips which the sophisticated say are stiff and unnatural. Murillo, Boule de Neige, Gloria Solis, and Tournesol all do well. Double Tulips, however, do not increase as do the single ones and must be replaced oftener.

All bulbs do well in this soil which is a dark rich loam, devoid of sand. I set the bulbs in sand in remade beds; or better, completely shift them every two or three years adding bonemeal and lime which is better than manure. The latter is, however, fine for a winter mulch—if not too heavy. Do not plant too early, as the ground, if warm, will tempt the field mice which have made many a merry meal on one's most expensive bulbs. I cover my bulb borders in summer by planting shallow-rooted annuals such as Sweet Alyssum, Petunias, Calendulas, and the like.

An 18th Century American grandfather clock (with mahogany case) unobtrusively placed and in keeping with the spirit of the room. Home of Mr. Reeve Schley, Far Hills, New Jersey

Household Clocks & Their Decorative Use

AMY RICHARDS COLTON, Decorator

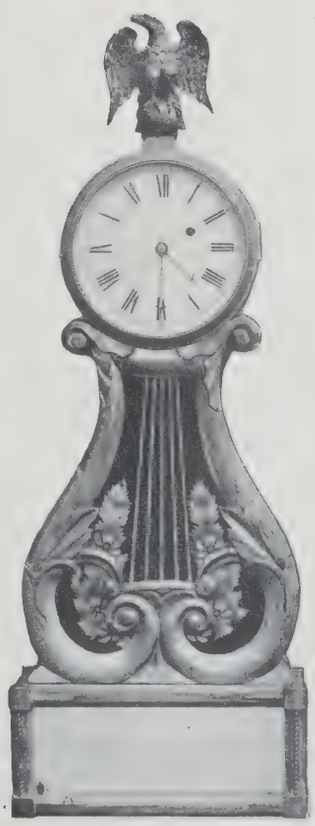
Photographs by Mattie Edwards Hewitt, and by courtesy of the Seth Thomas Clock Co., and Metropolitan Museum of Art

EDITORS' NOTE: *Most of us are so absorbed by the everyday business of living that we have scant leisure or energy to spend on the finer issues and yet most of us want beautiful surroundings; and by beautiful we do not mean the elaborate, the luxurious, or the rich necessarily, but the appropriate, the restful, the simple. In this article and others (April, 1925; Sept., Oct., Dec., 1924, and previous issues) Mrs. Colton puts at the disposal of the home-owner her wide practical experience and trained perception in the matter of household decoration. No one can read what she has to say about clocks and mirrors and wall-papers and rugs without looking at these things in their own homes with fresh eyes and a more informed viewpoint.*

OF ALL the smaller house furnishings, a clock of some sort seems one of the greatest necessities to the average busy person. The clock designers and makers of the past lavished infinite thought and skill on the outsides as well as the insides of their clocks, making everything by hand, and each maker contributed some personal touch in the way of design or finish. In these days of highly paid labor we can no longer afford to do this and the curse of machine work and standardization has resulted, giving us many ill-proportioned, pretentious clocks, in addition to the purely utilitarian ones. Luckily there are a few clock-making firms who are trying to preserve the beauty and dignity of clock-making, and the only hope of maintaining the old standard in design is by employing skilled designers, who will continue the fine traditions of the past and add worthily to them.

Clocks judiciously designed and placed serve a thoroughly decorative as well as useful purpose, and their materials, proportions, and

A century-old lyre clock (right), American, 1815-1820, mahogany, made by Sawin & Dyer of Boston; and an early Dutch table clock (below) of brass and silver by William Pruus, Rotterdam



scale are as important to study as any other piece of furniture. In some ways they are even more important, since, by their ticking and the constant need to consult them, they obtrude themselves on our eyes dozens of times a day. Even the sound of the tick and the tone of the strike play a part in the comfort and repose of any household or the reverse. A badly-designed, too-noisy clock may destroy the harmony of an otherwise beautiful room.

The average small house or apartment offers no suitable opportunity for the right placing of a long-case clock and, unless one is being retained for sentiment, the temptation to use one in a small home should be resisted. They belong on broad stairways with wide landings, or in spacious halls where there is a vista and some sense of perspective. For living-rooms, an interesting wall or mantel clock that harmonizes with the style of the room seems appropriate, and this gives the opportunity of searching for one that is unusual. Any clock seems obtrusive in a library, where time should be forgotten. Its use in a dining-room is a matter of personal preference. Where the dining-room is large enough a long-case clock may find its place in a corner or between windows, but an obtrusive clock of any sort seems to accent the time given to a meal and to take away the sense of leisure which adds so much to the pleasure of one. On the other hand, in a bedroom, where one generally has to rise at a particular time, a small wall or mantel clock is most convenient, but one with a loud tick or strike should be avoided. In a formal drawing-room a clock of suitable style adds distinction to the arrangement of a mantelpiece, and also serves to warn the formal caller not to stay too long. Another room where a gay little clock of possibly French origin may add an interesting touch is the morning-room or boudoir. In this room it may stand on a mantel or bureau-desk equally well.

In a small house, it is wise to avoid clocks with a loud strike, as the sound is insistent and may well become annoying when it resounds in small quarters.

Like other household furniture, clocks have followed the general styles of their particular country and period, in material and form. Early Italian wall clocks are usually of carved wood with a polychrome or gold finish, whereas the northern European clocks of the same time are of plain or inlaid wood, combined with brass or ormolu and with decorated dials. Later European shelf and bracket clocks are of combinations of wood and ormolu, or marble and ormolu, whereas the simpler American ones were of plain or carved wood, with touches of gold and decorated glass panels. At one time even the works of American clocks were of wood.

English Sheraton style long-case clock of satinwood with inlay, by John Whiteburst (1773-1786)

The earliest artificial device for telling time was the sun-dial, and it still lends a touch of romance to our modern gardens, though its present use is hardly more than "make-believe." The Old Testament has references to sun-dials and we know they were abundant throughout Oriental countries and ancient Rome. The other very early time-recording devices were the sand or hour-glass and candles twelve inches long, which burned an inch every twenty minutes.

In Mohammedan countries sun-dial and hour-glass are still used, as indeed they still are in out-of-the-way European neighborhoods. I myself remember using an hour-glass to record the dismal time spent in piano practice. Portable dials came into use in the 17th Century and a number have survived from those brought to this country, several of which are in the Metropolitan Museum. The first mechanical contrivances for time keeping were the water clocks, in which water instead of sand dripped through small holes. They were regulated by a somewhat complex mechanism, which connected with two long posts with figures on them to indicate the hours. They were invented by Orientals and introduced into Greece by Plato. These, with the sun-dials and sand-glasses were the only timekeepers, till the first wheel clocks were invented, and the older devices were retained by conservative or rural people long after the improved invention was established.

There is much dispute as to where and by whom wheel clocks were invented. The possible dates are all the way from 510 A. D. to 1286 A. D. The early ones were church clocks or those on public buildings and had no dial plates, merely striking the hours. The act of striking was often made by a mechanical human figure beating a metal bell. In the

A present-day Seth Thomas clock with mahogany case and painted glass panel, an adaptation of one of the famous old clock-maker's models which well suits the modern home, as shown below in the living-room of Mrs. I. Cozzens at Locust Valley, L. I.

16th Century, at the close of the feudal age, household clocks, along with many other creature comforts, began to be made and by the 17th Century their prices became possible for the average well-to-do person. The first forms of domestic clocks were the lantern or bird-cage varieties. They had pendant weights and stood on a wall-bracket, the weights hanging down through holes in the bracket. They were wound by pulling up the weight by ropes attached to the other ends of them. Until clocks were driven by a coiled mainspring the driving power was really gravity, from the falling sand and water, in the sand and water timepieces, to the pendant weights in the later wheel clocks. These methods were not entirely superseded by a mainspring wound by a key till the 19th Century, though mainsprings as well as weights were used in the 18th Century.

Endless time and ingenuity were spent for centuries in improving the mechanism of clocks, and their internal workings were of ceaseless interest to clockmakers; but

Antique banjo clock of gilt and mahogany by Willard, one of the well-known group of 18th Century American clockmakers whose names are synonymous with worth. Singularly decorative, this clock at once draws the attention and adds a final pleasant touch to this room in Mr. Reeve Schley's home at Far Hills, N. J.

A modern clock finished in polychrome which, with its spritely cock and "horns of plenty", seems somehow particularly appropriate for the country home. Designed and executed by Harriet T. Bottomley

it is with the clock cases rather than their works that most of us are concerned. As a matter of fact, in early times, the works and cases of clocks were regarded separately and separate prices made for each. In some instances the works of early wall clocks were used with dials only and without cases.

THE general forms of domestic clocks are not very numerous—those for hanging on walls, among which the earliest are the European bird-cage or lantern ones already mentioned; the American wag-on-the-walls closely resembled them, followed by the banjo and lyre clocks. The Swiss and German cuckoo clocks are another wall variety. Contemporaneously with these, during the 17th and 18th centuries, many kinds of shelf or bracket clocks were designed and made, from the elaborate gilt, lacquer, marble, and wood ones of Europe, to the simpler American ones of wood with decorated glass panels. During the 17th, 18th, and 19th centuries, long-case or grandfather clocks abounded, usually wound by weights. They were at first of lacquer, later of unlacquered wood. Finally came the smaller shelf clocks of the late 18th and 19th centuries. These were usually designed for mantels and wound by keys. They were in design all the way from the beautiful creations of the time of Louis XVI, through those of the French Empire and Mid-Victorian era, to the utilitarian Waterburys and Ingersolls of our own day.

Nearly all the European countries have had hundreds of famous clockmakers from the 16th Century to our own, and often the trade was hereditary. During the 17th and 18th centuries guilds were formed, and the rules connected with them were very rigid, but from them standards arose that were extremely valuable in connection with the design and mechanism of clock-making.

In our own country, clocks were first imported, but soon native talent asserted itself, and by the early 18th Century American clock-making was well under way. In many cases the same individual combined blacksmithing and clock-making in the early days, and, as in all trades, novices were trained as apprentices. The trade was often hereditary, as in Europe, and whole neighborhoods as well as families became identified with clock-making. Such names as Seth Thomas, Terry, Ives, Jerome, Willard, and many others are familiar to most of us, and when found on old clocks are hall-marks of value that need no further confirmation.

The Redemption of "Barren Butte" by Flowers & a Woman's Faith

JESSIE C. KNOX
Montana

AN UNDERSTANDING of the obstacles that had to be overcome is necessary for an appreciation of what has been done. After the discovery of the great Anaconda, mine smelters were needed for treating its ore, and quickly trees, grass, even weeds, were killed by fumes of arsenic and sulphur. More and more mines were found, smelters increased, and the "richest hill on earth," whereon Butte was built, with a large circle of adjacent territory, became famous as "the most barren and desolate city of the United States."

In 1890, a small woman in widow's weeds, who had come to see Butte before under happier circumstances, remembering its reputation for prosperity, came again with the thought of growing flowers under glass. The volumes of smelter smoke had increased until at times it was dense as a "London Particular." Small wonder that kind people tried to protect this inexperienced woman from the folly she contemplated by assuring her that "nothing will ever grow in Butte." The situation was truly depressing yet—noting that the sun-warmed air by nine to ten A. M. was free from smoke, sweet and pure until mid-afternoon, which afforded time for ventilation, and in the balance of the time smoke could not penetrate wood and glass—she clung to what seemed to her a common-sense view. Out of this courage grew the Inverness Greenhouses, some 10,000 feet of glass, two miles from the center of Butte and stocked from the plants of a noted Chicago grower, whose own pioneer experience made for a friendly interest in this unexampled venture, for the small woman had no experience beyond the successful growing of fine plants in the beautiful home of the past

Two greenhouse workmen were sent from Chicago and two local men were taken to work and learn the new trade Coal was bought by the carload and hot-water heating was a success. Soon blossoms appeared, and Carnations measuring nearly three inches across were sent as an exhibit to Chicago. Nowhere else have I seen such fine Carnations as are grown in this altitude—5,500 to 6,000 feet. But Butte was used to doing without flowers except for weddings, funerals, and commencements; sales were insufficient. The small woman used to journey to other towns with flowers and decorative plants for similar occasions, often breaking the sleep of two nights to win needed custom.

Slowly business grew, until in June of 1893 the demonetization of silver closed most of the silver-bearing mines of Butte and vicinity, and for a year it was a struggle for life along dead enterprises. Later, as silver crept up in price, times bettered and the great-hearted manager of the Butte Street Railway developed a resort with hundreds of acres, beautifully nestled in a canyon of the Rockies, three miles east of the city. Splendid greenhouses, of the Lord & Burnham type, were built, furnishing flowering plants by the hundred thousand for bedding and bordering in May—late frosts in June sometimes did damage, and one year a black frost did terrible damage on August 24th. But Columbia Gardens, created by J. R. Wharton and financed by W. A. Clark, have been the most potent educative and refining influence in Butte's history. Many years ago Thursday became Children's Day—people came from towns even forty miles away, thousands of them were carried free to the gardens, taking lunches, staying all day, picking Pansies in a large plot always ready for them, straying over the vast ground, something new everywhere, playing in the best equipped playgrounds in the United States, going safely home at last. Never a child accident yet, so carefully are street car men and all employees trained. Think of this weekly treat from June to September for even every child of foreign workers in the mines!

PRIZE-WINNING ASTERS IN A BUTTE GARDEN

Awarded first prize at the State Fair, these Asters were grown by Mrs. Warder I. Higgins, President of the Rocky Mountain Garden Club and potent factor in the beautification of Butte

The first year there was but one sort of flower in these gardens. The small woman was studying their faces when Mr. W. came up to say, "I often think of what you've done for Butte. We would not think it possible to have these Pansies if you had not come and proved they will grow here." And in September, '22, when she visited the gardens after years of absence, this man of great experiences said, "I doubt if Butte would have flowers yet if you had not come and proved they would grow here." About 1897 she had urged the planting of a few Rose plants, American Beauty, two-year-old. Black doubt she met with, but finally won the head gardener's consent to trying the experiment, with such happy results that each year has seen additional plantings of them. Rugosas and Hybrid-perpetuals in their season, now delight the eyes of rose-loving guests, and the best of more tender sorts are taken in for the winter, planted out from May to June, and bloom wonderfully, considering the chill air of nights at nearly 6,000 feet altitude, with near mountains snow-capped all summer.

To return to the small woman saga, she withdrew from Butte in 1910, from 1915 to 1917 she maintained a Rose garden "made with 99 per cent. faith and 1 per cent. of money," on space adjacent to Exposition Grounds, San Diego, California, for the joy of giving Roses to rose-hungry visitors whose delight richly repaid her for the near eighteen hours of activity made imperative by lack of funds for the wages of a real gardener, only common labor being possible, necessitating oversight and assistance. But each day was a joy. "I'm going to press these Roses and keep them forever," was often stated by happy guests. Nearly everyone who came asked questions as to what they might do about rose-growing in their sections of the United States, and as the small woman had succeded to some degree in Florida, Minnesota, Montana, and California, she trusts that rose-growing has been somewhat furthered in the United States via the "Rose Garden of Hospitality" and by her suggestions.

In conclusion, the small woman finds

phenomenal development in all sorts of flower growing of late years in Butte through the activity and intelligence of the Rocky Mountain Garden Club, hundreds of women working with unfailing enthusiasm through the leadership originally of Mrs. W. L. Higgins. Yearly flower shows from Butte Gardens are held in the Chamber of Commerce, several days, and prizes are given. Roses such as Columbia, Ophelia, Mrs. Russell, Hoosier Beauty, Premier, etc., are planted in deep, richly fertilized soil, southern exposure, with protection from chill north winds. Mrs. S. Greenlee, member of the Garden Club, who does much of the work of a big poultry stand —hordes of chicks for sale, besides eggs, dressed poultry, as well as administration of home and garden—took first prize last September for her Ophelia and Columbia Roses.

The small woman was the guest of the Rocky Mountain Garden Club at its annual meeting and luncheon last spring in the ballroom of Butte's biggest new hotel, and viewing the hundreds of intelligent women working with steady enthusiasm for the beautification of Butte, she felt very humble at being named "Mother of all the Gardens of Butte," but very glad she had not been hindered in 1891 by the statement: "Nothing will ever grow in Butte."

THE REGAL LILY FOR ALL AMERICA

W. T. COWPERTHWAITE

SO MUCH has been written of the Regal Lily that everyone, I should think, has heard of it at least. Its culture is simple while the pleasurable yields of flowers are so great that if you grow and love Lilies at all you must have the Regal. Though it came to us fairly recently as a new plant introduction from China, there is now no part of our broad land where its fragrant blossoms are not known by some grower. This phenomenal popularity is the logical reward of real merit.

It matters not where you live, it is almost certain that the Regal Lily will thrive in your garden. In the South, through the Gulf States, it is doing splendidly and in the far North where the winter temperature may fall to 40° below zero this remarkable Lily thrives, and increases. Picture this graceful plant with erect sturdy stem 4 feet high supporting great clusters of flowers. I use the word "clusters" for it is not unusual to see from 12 to 15 flowers to a stalk, and as many as 25 to 30 flowers on one stem have been observed. In spite of these heavy flowerheads the stems do not need staking and sway gracefully in the summer breeze.

Mr. E. H. Wilson, to whom we owe the introduction of this Lily, gives us the following description: "The flowers are more or less wine colored without, pure white and lustrous on the face, clear canary yellow within the tube, and each stamen tipped with a golden anther. The perfume is soft and delicious as exhaled in the morning and evening." The foliage, too, is no small part of this plant's attractiveness for the long, linear-lanceolate leaves densely cover the stem.

The blooming season outdoors begins from the first to fifteenth of July, depending on the latitude. Usually this is calculated as about thirteen weeks from the time the bulb is planted in the spring. The blossoms last out-of-doors nearly three weeks and even during this period of midsummer heat they stand up bravely—the outstanding flower notes of the garden during their season.

It is not difficult to see just why the Regal Lily is so adaptable to the many climatic variations found in the temperate zone when we understand the vigorous characteristics of its native surroundings. It is found growing wild in valleys of the Minn River in northwestern China in a little known region between China and Lhassa and some 200 miles from the borders of Thibet. Mr. Wilson describes the natural home of the plant: "There, in narrow, semi-arid valleys down which thunder torrents and encompassed by mountains composed of mud-shales and granite whose peaks are clothed with snow eternal, the Regal Lily has its home. In summer, the heat is terrific while in winter it is intensely cold. The region is always subject to violent wind storms. There, by the wayside in rock crevices and high up on the mountain, the Regal Lily grows in tens of thousands."

We need only to recall the trying climatic conditions of its original home if we are hesitating as to the soil and location for this Lily in our garden. The Regal Lily is a sun-loving plant and during its early stages it requires a certain amount of protection from the direct sun rays. In its natural state the surrounding herbs and dwarf shrubs give the small plants this protection. During the fall such vegetation acts as a covering mulch. Drawing a lesson from this, the careful gardener will mulch his Lily plantings with light litter of leaves for the winter. As the Lily grows naturally on wastelands, it does not require a rich soil; in fact, stable manure or artificial plant foods are really harmful. Leafmold and not manure would be its natural fertilizer. In addition it needs good drainage, for it is evident that water cannot stand about its roots as it grows on the slopes of its native highlands. A wet root system during the dormant period will surely cause decay. One other essential is deep planting, for Mr. Wilson has observed that in the wild it will have its bulb buried in the earth, a distance of more than twice the depth of the bulb itself.

FOR flowers the first season after planting a mature or so-called "blooming sized" bulb must be used. In ordering, specify a three- or four-year-old bulb and you can confidently expect results. Early spring planting is perfectly satisfactory and, in fact, in the northern states has been found more desirable than fall planting. In Minnesota the fall planted bulbs came through the winter safely enough, but the season's flowers were markedly inferior to those that came from the bulbs of the same lot which were moved in the spring.

Remember to plant the bulbs about 8 inches deep. This allows a root formation on the underground part of the stem, and these roots are very important in supporting and feeding the foliage and flowers above. One practical grower has observed that "any soil that will grow Corn or Potatoes will grow Regal Lilies." So the matter of soil should not be a source of worry. Any fair loam soil with porous or gravelly sub-soil to give drainage will do nicely. A clay soil with a clayey sub-soil must have corrective measures to provide the needed drainage.

In locations, too, the Regal Lily is easy to please. Conditions will be quite favorable for bulbs that are planted in the foreground of the perennial border or in connection with dwarf shrubs. Oftentimes they are planted in exposed garden beds in the open sun and, with the usual amount of cultivation and watering, the results are quite satisfactory.

If a small greenhouse is available, one can have the Regal Lily in bloom at Easter. For this purpose, only the top size bulbs are suitable. Experience shows that these are better potted in the fall and plunged in the earth in a coldframe until root action is started. This is somewhat the same process commonly used in starting Narcissus, Tulips, and other Holland bulbs. After root growth is active the pots can be brought into a cool greenhouse. The growth should be slow, for too rapid forcing means weak stems and poor flowers.

A few bulbs may suffice the needs of the

dooryard garden, but if quantities are wanted, then by all means grow your Regals from seed. This is a very interesting process and although it takes two and three years to produce flowering bulbs, yet there is no trouble about getting results.

Each fertilized flower will mature about 300 to 500 seeds in the pod. This is ripe about the middle of October. For an early start and as a way to save nearly a season's time these seeds can be planted in flats of sand in the greenhouse in January. As the seedlings develop, transplant them to other flats giving more room for the individual. These boxes of seedlings can be left in a cool greenhouse all summer or as is more often done, be transferred to a lath-shaded frame outdoors. In transplanting the seedlings, be careful to get all the roots possible.

MANY growers start their seed directly out-of-doors sowing them in frames as soon as the ground warms up in April. The seeds will germinate readily under these conditions. The essential thing now is to water these just as often as the ground dries and to cover the frame with sash and lath shades to partially break the direct force of the sun. Allow for plenty of ventilation. Even a frame is not absolutely necessary, however, for one can germinate the seeds that are planted directly in a carefully prepared bed.

Before autumn the little plants will produce small bulbs that are usually about the size of a hazel nut. In sections where the winters are mild these bulblets can be dug and planted out into field locations that same fall. In less favored sections it is safer to let the bulbs stand in the seedling rows until spring. In either case, apply a good mulch of leaves or straw several inches deep as a winter protection. Another year's development in the nursery or in some part of the vegetable area, if on the home grounds, and the bulbs will be ready for planting into the border or permanent places where they are wanted. Many of the bulbs flower even the second season, but a three- or four-year-old- bulb is certain to give a good account of itself.

Lilium regale is most certainly the finest and most dependable of all garden lilies. In vigor, ease of culture and freedom from plant diseases it far surpasses any of the Lily varieties, and this accounts for its increasing popularity. In a few years we can expect to see hundreds of these beautiful Lilies where only single plants are cherished now.

Juul Studio, Photo.

REGAL LILIES

Cream-white, with canary-yellow throat, and a coppery-pink sheen on the outside of the fragrant petals, and anthers noticeably golden-yellow, Lilium regale is one of the most beautiful and dependable of all Lilies, even in northern gardens—witness the flourishing specimens (left) only three years from seed in Minnesota

---

OUR experience with this Lily on Long Island, N. Y., justifies a thorough endorsement of Mr. Cowperthwaite's enthusiasm after experiences in Minnesota and observation in other parts of the country. We prefer sowing seed in May, when the ground is warmed up, and germination takes place in a very few days. Seed is scattered over the surface of the bed and very lightly covered. We also agree that spring transplanting is best, and find that it can be shifted about in all stages of growth, from the moment of appearance above ground up to the time of the expansion of the flower. We have shifted hundreds in all stages of growth and have never lost one—and that without any special care—often, indeed, with very rough handling. This makes it a very practical plant for the flower gardener.—ED.

CHINA FOR THE COUNTRY HOME

Storied Patterns Which Still Persist and Lend Their Gaiety to Every-day Living

By
ELLEN JEFFREY

Photographs by courtesy of Copeland & Thompson, Rich and Fisher, Ovington Bros. Co., Wm. H. Plummer & Co., Josiah Wedgwood & Sons, Inc.

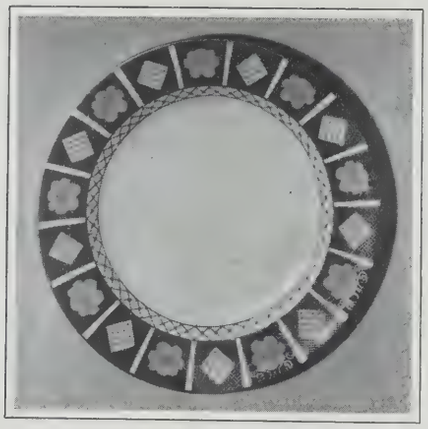
Known as the "June" design, this famous old flower embossed ware was produced a hundred years ago by the Spode factories at Stoke-on-Trent. From the original moulds in the same ivory coloring with the design richly painted under the glaze these dishes are being made for the modern dining table

THERE is no place that can more clearly indicate the taste of "the mistress of the house" than the dining table and its appointments, which serve a two-fold purpose of utility and beauty. In the days of our grandmothers, it was considered the correct thing to have an entire dinner set for use throughout the whole meal. Now, not only are different styles used, if desired, for each course, but different colors and different wares. The cream and gold and black service plate may be from the Lenox factories, while the bouillon cup or small plate beneath the fruit cocktail may be of Copeland or Wedgwood, Royal Doulton, or any other make. And the service plates may be blue or red or yellow to fit in with any desired color scheme, while upon their removal and the placing of salad plates, an entirely new note may be brought to the table. There are most interesting stories back of these plates and bowls and cups and saucers, for most of them are made to-day by the same potteries that were founded nearly two hundred years ago. And the history of their designs will carry us to China and the East India Company's ships, to the excavations at Pompeii and Herculaneum, and to tales of mythology.

Never have the shops shown richer coloring or more unusual shapes in china for breakfast, luncheon, or dinner table, in vases and bowls for flowers, in fittings for the dressing table than now. In most instances, the stamp on the back of these pieces show that they were made in England. One wonders a little at this until the solution is learned, a simple one that lies in just one word—*clay*. In England, in Staffordshire, along the Cornish Coast and in Ireland are pits of clay that for centuries have furnished exactly what the potter needed if he would produce the creamy, translucent porcelains and the fine china so greatly to be desired. As natural forces in many parts of the world's workshop long ago changed certain elements into gold and silver and rare jewels so in England did they form this especial kind of rare clay. In America we do not have this. Clay and kaolin have been found, however, that American manufacturers by means of certain new processes are turning into china of finest texture and delicacy, and which is fast coming into the front rank in quality as well as in richness of color and design.

Holding all the quaint charm of another day, this Wedgwood chocolate set in Queensware is especially attractive because of its delicate fluting and the odd shape of its plates and footed cups. The colorful decorations are painted under the glaze on a deep cream background

In cream and green this Belleek tea set in translucent china is delicate both in coloring and material, the squat-shaped teapot and cups bespeaking leisurely and friendly dawdling around the tea table



The very name Crown Derby always implies gaiety and richness of design. This modern made plate in deep reds and blues is true to the best traditions of this old ware

NO ONE knows who made the first crude dishes nor where, but the earliest known piece of machinery was the potter's wheel which varies but little to-day from the wheels of the time of the Pharaohs. Every nation has made some form of pottery, the Chinese perfecting the delicate porcelains until their very name has become synonymous with all the finer forms of table ware; Della Robbia in Florence discovered the making of majolica, so much in demand to-day. And then, in the 18th Century in Staffordshire, England, was found the clay that gave to the world some of its greatest potteries—those at Bristol, Chelsea, Bow, Stoke-on-Trent, and Etruria—and the potters Turner, Whieldon and his apprentices Spode and Wedgwood. Painstakingly studying all the pottery that had been made before their day, these men brought to their work the minds of inventors coupled with the ideals of the artist and succeeded in changing mere flint and clay and sand into jewel pieces of pottery, as wondrous a transformation as that dreamed by the alchemists of old!

From the potteries of Spode (now owned by Copeland and known as Spode-Copeland) and those of Wedgwood, from the potteries at Derby and Worcester and Belleek (in Ireland) came china, porcelain, earthenware, Queensware, Royal Doulton, Crown Derby, Jasper, and Basalt in endless variety and beauty. And it is still coming to us to-day, made from the same patterns (mostly of Chinese inspiration), adhering to the old shapes and color processes. There is the same satiny surface and underglaze so that the modern table may be as colorful and sparkling as the hostess wishes.

FOR table decoration nothing could be in better taste than the ivory white pieces, the designs for which were made by a sculptor whose name has been forgotten, but whose cupids are famous for the beauty of their lines and the joy and vivacity that they express (see illustration below). There is an increasing demand for these to-day as they harmonize with any color scheme, assuming delicate tints under the lights.

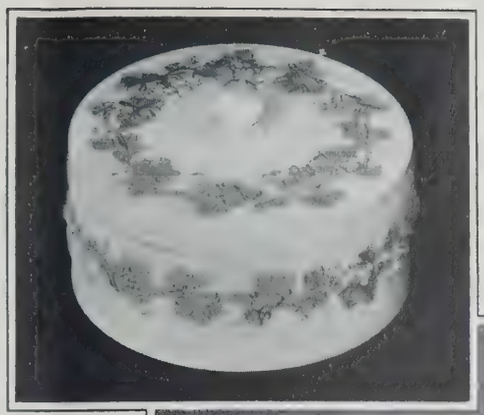
One of the choicest of the new designs in an old ware is the Basalt console set that may be had in either black or dark blue with white bas-reliefs. The graceful urn may be used just as it stands, flanked by vases with grids for holding flowers, (page 261), but it is particularly attractive as a lamp. It comes ready bored for wiring, and with the vases filled with gay flowers, can be used to bring a bright glow of light to a dark corner or hall.

From these old potteries come also many other types of vase with rich coloring, sporting jugs with horses and hounds in relief, Toby jugs and fine white figures in what is known as Parian marble, as well as exquisite pink luster ware.

Of strikingly beautiful design is the embossed Queensware (so called because Queen

Part of a set in ivory and turquoise made by the Spode-Copeland potteries for the Prince of Wales, it is one of his favorite table services

Taking delicate colors under the lights and harmonizing with any color scheme these Spode-Copeland table decorations are made to-day from the original molds designed in 1850



Of strikingly beautiful design is this powderbox made of embossed Queensware. In clear ivory with raised design in either ivory or color, this is one of the loveliest products of the potter's art. Dishes, plates, and salad sets are to be had in this ware

Charlotte so greatly admired it). Upon a body of cream are raised grape-vines, flowers and wreaths in shades of lavender or blue; sometimes with embossed figures in white on borders of blue. Candlesticks are to be had of this ware, with lavender grape-vines on a cream body or the entire candlestick in lavender with delicately trailing white vines, or they can be found in a queer, pale blue-gray with white figures in relief. For the entrée or dessert courses, there are powder-blue plates with border of coral color and medallions of Chinese figures; or they may be had in powder-blue with an urn in the center filled with fruits in soft coloring. Still others have pierced borders and gay colors in the decorations. If you wish yellow for your table, there are dessert plates of bright yellow with basket of colored fruit and flowers and with borders to match between two narrow bands of black check. Where more subdued tones are desired, this lovely ware may be had in deep cream body, with black check band and small center baskets with colored flowers.

While the old shapes predominate, there are many new ones that are strikingly lovely. Hexagonal and octagonal plates and platters that are square lend interest to the simplest meal. Many of the tea sets have footed cups and are of delicately fluted white ware with flowers sprayed over them in bright colors to lend cheer to the luncheon or tea table. And the old blue ware, so beloved of our ancestors, is still made in the same quaint old shapes. Even the old Willow ware, designed by Turner (the legend of which did *not* come from China as so often supposed,) has been copied by every potter that ever potted and is being made to-day so that we may have it for our breakfast tables.

In every shade and tone these dishes are offered to fill the growing demand for color in the home. And this use and the understanding of the need of color is adding much, not only to the dining table, but to the whole house. For a long time we have all been afraid of color—there was a tendency toward too many dull browns and pale greens, too many rooms of one hue. Now we know that color is necessary and has a tonic effect when harmoniously and carefully chosen; and it wields, moreover, a decided influence on our health and happiness. We have but to realize the difference in our feelings on a dark, gloomy day and on one filled with sunshine to appreciate all that color can mean.

Nowhere can this be used to better advantage than on our dining tables where we meet three times a day. The lovely Italian blue and powder-blue of Spode, the gay cheeriness of the Ming pattern of Lenox china, the bright colors of Crown Derby or Royal Doulton, the vivacious tones of majolica and luster may very easily mean more than merely decorations on our dishes. Then when, in addition, we sense the beauty of the wares themselves and realize the traditions back of them, we can readily understand the important place that china has held and will always hold as one of the loveliest accessories of the home.

The decorative motif of this Ming pattern of Lenox china sensitively shows in color and design the age-old art of China, and brings to the modern dining table a touch of classic grace and loveliness

A console set of black Basalt (Wedgwood). This may also be had in dark blue with white bas-reliefs. The urn, which is bored for wiring, may be used as shown or as a lamp. With the vases filled with gay flowers this will bring color and charm to a dark hallway or corner

The National Garden Association

Formed to promote the annual observance of National Garden Week

Leonard Barron, F.R.H.S., President

Honorary Vice-Presidents: J. Horace McFarland, Mrs. Francis King, Mrs. Russell Tyson, Mrs. Thomas G. Winter, Mrs. Samuel Sloan, Mr. Frederick Newbold, Mr. Robert Pyle, Mrs. John D. Sherman.

Coöperating Societies: Society of American Florists and Ornamental Horticulturists; National Plant, Flower and Fruit Guild; American Dahlia Society; American Iris Society; Ontario Horticultural Association; American Forestry Association; Women's National Farm and Garden Association; Wild Flower Preservation Society; National Horticultural Society; The Agassiz Association; The School Nature League; Society of Little Gardens.

Fourth Observance National Garden Week, April 18-25, 1926

NOWHERE is there a more rapidly growing appreciation of the benefits of organized endeavor along gardening lines than through the West, where the civic-minded folk have formed garden clubs and garden flower societies in such numbers. The activities of these organizations are so many and so varied that they cover every phase of community beautification as well as of the individual home garden as these all too brief summaries show.

The Garden Club Department of the Springfield Art Association, (Ill.) has held flower shows, beautified public grounds, and is now perfecting a most constructive plan to naturalize native shrubs and flowers in a given place, thus creating a botanical garden on a small scale.

Early each year, an entire program of slides showing the results obtained and problems met and overcome in the members' gardens of the previous year stimulates interest in securing better gardens.

The Rocky Mountain Garden Club at Butte, Montana, always observes National Garden Week with a complete program ranging from prizes for individual endeavor to general welfare work, and that swings the club through the entire year.

The program for 1925 begins with sermons in the churches on the "City Beautiful" and includes talks at schools on gardens, birds, preservation of wild flowers, civic beauty and pride, and nature study. Films will be shown of beautiful gardens and the prize-winning pictures of Butte gardens. There will also be exhibits of garden tools, furniture, seeds and plants, bird baths and houses; and there will be a city-wide observance of Arbor Day. Girl and boy scouts and civic organizations will plant trees and every householder is urged to set out at least one.

The Detroit Garden Club, in addition to its regular garden interests, is promoting a bill for the preservation of wild flowers—a very important piece of work. This club has entered whole-heartedly into a broad civic plan by coöperating with the zoning commission in a program for "Garden Cities."

Indianola Garden Club (Iowa), of 70 men and women, has included in an unusually broad-visioned program the distribution of flower seeds to 800 school children, and these children have held two flower shows so strikingly lovely as to arouse statewide interest.

The Wyoming Garden Club (Ohio), secured 50,000 forced bulbs from local greenhouse men for planting around public buildings by girl and boy scouts.

The Cincinnati Club (Ohio) each year holds sales of shrubs and bulbs and flowering potted plants at cost. The proceeds of these sales are given to the University of Cincinnati for the erection of an experimental plant greenhouse. The club has also promoted a course of garden lectures.

The Peoria Garden Club (Ill.), though only a year old, is so progressive that from a few members it has grown to 200 enrolled. It has held flower shows and has stimulated an interest in every individual garden as well as in community beautifying. With a very definite program for civic betterment and conservation, this club has already become an important power for good in its community.

While many garden societies have become "mother clubs" by starting newer branch organizations, it has remained for the Amateur Flower Gardeners' Association of Kansas City (Mo.), to so extend its beneficent influence as to become a "grandmother club." It has been the mother of clubs in Topeka, St. Joseph, Liberty, Merriam, and Kansas City (Kansas) and the grandmother of three clubs sponsored by the Topeka Club. As if this did not carry its inspiration far enough afield, this society publishes a helpful garden booklet and is now planning to hold small monthly flower shows—a new departure in the way of club exhibitions.

Pioneer gardeners, members of the Garden Flower Society of Fond du Lac, Minnesota, at their August, 1924, Flower Show

The Hinsdale Garden Club (Ill.), arouses wide community interest through prizes offered for the best planned and planted small garden, and beside giving plants for the school grounds, supplies window-boxes and garden publications to the Public Library.

Holding garden markets and flower shows, the money for which is used for local civic activities, the Kenilworth Garden Club (Ill.), is interested in every phase of garden activities, both in their own town and the whole state. Helping with other organizations, the members of this club are spreading the joy of that broader gardening that lends cheer and encouragement to others.

Lilies 7 feet high and with 38 blossoms to a plant, Roses more than 6 inches wide, all grown in Kansas by the members of the Topeka Garden Club refute the oft-heard statement that these flowers do not grow well in Kansas. Not only is each home-garden of the club members notable for loveliness, but this club has transplanted some of its spirit of beauty by starting other flower societies.

Minnesota has a State Garden Flower Society with which many organizations are affiliated. Of these, the Garden Flower Society of Fond du Lac has a most inspiring record. Their outdoor flower shows interest the entire community. Only two years old, the club has had many lectures and 22 meetings given over to study of community betterment. Many of their gardens have become bird sanctuaries, and they have contributed money not only to beautify public grounds but to be sent to shut-ins and "those who dwell in the shadows" in large cities.

In Chicago, Illinois, more than 3,000 men and women are connected with the Public Utilities Companies Garden Club. Plants, seeds, and every garden accessory are bought wholesale and sold at these prices to members. Libraries of garden books are maintained, a monthly booklet is published, and practical aid given to interested gardeners.

Send for our Constitution, By-laws and Program for Garden Clubs. There is no better way of arousing interest in beautifying than through the activities of a garden club. Address: *National Garden Association at Garden City, Ellen D. Wangner, Sec.*

Peonies and other flourishing perennials on the north side of Mr. A. L. Truax's home at Crosby, North Dakota

GARDENING ON THE "HIGH PLAINS"

Perplexities—Trials—Successes

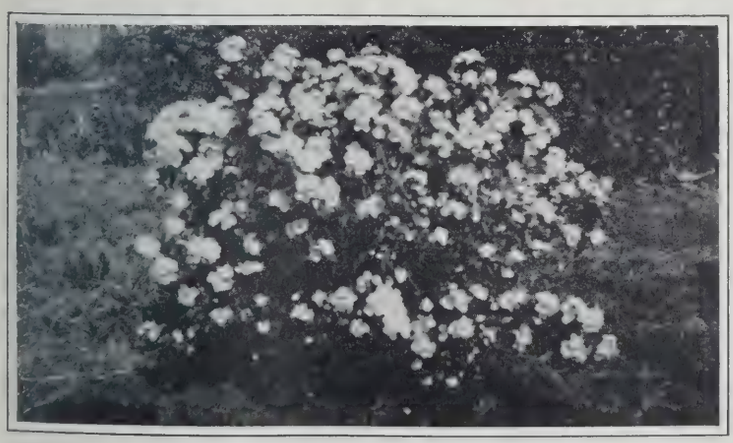
A. L. TRUAX

"Iron-clads" that Survive Long Drouth, Severe Winters and 109° in the Shade! Substituting Common Sense for Sentiment and Adapting One's Garden Notions to Climate and Soil

THE locality where I live, six miles from the Saskatchewan line and twenty miles from the eastern boundary of Montana, may be said to be not only in the "cold north" but also in the "high west," as we are over 2,000 feet above sea level, as compared with the 900 ft. altitude of eastern North Dakota in the Red River Valley.

As one travels to and across the 100th meridian—roughly speaking—he will notice, as the most striking characteristic of the landscape, the change in the dominant color of the vegetation. It becomes now, no longer vividly green, but grayish in color, so that even in the height of the growing season the color effect of the landscape is that of gray-green. This means that he is now emerging upon the "high plains," which, for the purpose of the present article, may be said to include the western half of North and South Dakota, the eastern half of Wyoming and Montana, and the southern half of the province of Saskatchewan.

The gray color effect of the landscape is the result of the measures that the native plants and shrubs have taken to protect themselves against drouth and intense heat and cold; they have thickened their epidermis and grown a grayish down over their respiratory organs as a



A young Mockorange (Philadelphus) which is gaily surviving the extremes of North Dakota heat and cold

Aster acris (behind) and an edging of dwarf native Aster photographed in September in the author's garden

means of self-protection. Gray is thus the color of the desert, and the traveler may now realize that he is in the semi-arid region of what was once called "The Great American Desert."

This region is characterized by the U. S. Department of Agriculture as having, from a horticultural standpoint, the most severe climate to be found in the United States. The winter temperatures are very low and of long duration, but also, to make matters worse, the summer temperatures are extremely high. For instance, on June 30th, 1921, the thermometer registered 104 degrees in the shade at Minot, North Dakota, and 109 degrees at Mandan, North Dakota; so, in addition to being called the "cold north," it might well be called also the "hot north."

Then there are cold and drying winds in winter and spring; a lack of a snow cover in winter; hot winds in summer; a scanty annual rainfall—about fourteen inches as compared with the 28 to 40 inches of the central and coast states; a dry atmosphere and a high rate of evaporation; little or no rain from about July 15th to winter, causing vegetation to freeze up dry in the fall and giving the effect of a nine months' drouth. Surely this is a formidable list of discouraging conditions for the lover of flowers and fruits to grapple with, and it was here that my lot was cast to own my first home and to make my first attempts in the line of gardening.

Bleeding-heart (Dicentra spectabilis) with Phlox divaricata and native white Violets at the northeast corner of the porch, home of Mr. A. L. Truax, North Dakota

Spirea Vanhouttei appears among the dependables for the "high plains" region

THIS being a new country, no attention had been paid to beautifying village lots and homesteads; consequently, I had no examples to follow and no experience to guide me. I had no water supply and have none yet except what little may be carried by hand from a cistern pump. My yard was a tangle of native Prairie Grass, Wild Rose bushes, Goldenrod and Canadian Tarragon (Artemisia canadensis). The native grass would become green for a little while with the June rains and then assume the brown-gray color of aridity for the rest of the season.

I could not expect to grow lawn grass without a water supply, and so began to experiment with such cultivated grasses as I hoped might, with clipping, keep up a fairly decent appearance throughout the season on such rainfall as the climate afforded. I was advised to sow Brome Grass, but my next door neighbor tried it to his and my sorrow, for it invaded flowerbeds, choked out Rhubarb and even Horseradish, sapped the moisture from tree and shrub roots, and finally jumped the fence on to my premises, where I am fighting it yet. Meadow Fescue was then tried with fair success, and I finally adopted the expedient of letting everything that was green in the line of grass come up and go to seed until the ground was covered. I now have a motley assortment of grasses, including Creeping Clover, June Grass, Foxtail, Pigeon Grass and even Knot Grass; and I find that with the assiduous use of the lawn mower, I have, if not a velvet lawn, at least something better than the unshaven and unkempt front yards of most of my neighbors.

My next step was to get some trees and shrubs to growing for a windbreak around my grounds. This is a prime requisite here on account of the high and almost constant winds. Siberian Pea-tree (Caragana arborescens),

English Willow, and Russian Olive were chosen for this purpose and all have thriven well.

THE next step was to get some flowers to growing. As I was away from home every day except Sunday from 6:30 A. M. to 7:45 P. M., I could not "fuss" with annuals to any extent and so decided for hardy bulbs, perennials, and flowering shrubs for the greater part of my planting.

My first planting was one hundred single early and one hundred double early Tulips. They surpassed my fondest expectations and my original planting of two hundred bulbs has increased itself to several thousands. I now have them in all varieties, from the little early Duc von Thol to the splendid Cottage and the stately Darwins. Strange to say, this showy denizen of the sunny Orient is apparently impervious to cold, and hardy as far north as the Arctic circle.

I next tried Iris, and though I found that many of this lovely family, like Juaniata, Caterina and others which have pallida or trojana blood, are not always reliably hardy here, and that Japanese Iris are out of the question, yet the dwarf pumilas and those old germanica stand-bys like Flavescens, Madame Chereau, etc., are an unqualified success; and I am now growing the pallidas by covering with about six inches of straw for winter protection.

Peonies are thoroughly at home in the "cold north," and, like the Tulip, seem impervious to cold. They like our rich, limy soil and, given half a chance, will thrive wonderfully well. Belonging to the same (Crowfoot) family as the Peony, Delphiniums, Columbines, and Bleeding-heart are also absolutely hardy and laugh at the rigors of forty below.

By going slow and feeling my way, I now have about as large a collection of flowering perennials and hardy flowering shrubs as the ordinary householder can take care of without assistance. A partial list of them will perhaps be of help to others in the northern "high plains" area.

At the east end of my front porch, I have planted Bleeding-heart, Hepatica triloba, Phlox divaricata, and Pansies. The Hepatica blooms in earliest spring, followed by Phlox divaricata in May, and in June the Bleeding-heart has come tumbling out of the ground and covered all, with Pansies around the edges and peeping through the leaves. At the north end of this porch I have Delphiniums with a ground cover of native Violets and Iceland Poppies. Along the north foundation of the house, I have Columbines, Monkshood, Hemerocallis and Liliums superbum, dauricum, croceum, canadense, and henryi. Amongst these are planted Lily-of-the-valley, Jack-in-the-pulpit, Bloodroot, Trillium, and Shooting-star; and the whole is edged with the ever-blooming Forget-me-not (Myosotis palustris semperfloreus). On account of the exposed situation of this border, I always cover it in winter with a foot of straw.

Farther to the north where the shade is only partial, I have Perennial Phlox, Peonies, Platycodon, Campanula alliariaefolia, Adenophora communis, Polemonium coeruleum, Baptisia australis, Lythrum roseum, Gypsophila paniculata and Tiger Lilies.

Still farther north with full exposure to the sun, I have my Iris, Perennial Poppy, the white Phlox (pyramidalis), Gaillardia grandiflora, Pentstemon grandiflora (a native which responds finely to cultivation), Pyrethrum, Coreopsis lanceolata, Lychnis chalcedonica, Gymnolonia multiflora (another native of the "high plains"), Heliopsis, Boltonia, and Helianthus orgyalis, with Perennial Asters interspersed among the whole for late autumn bloom. The Pyrethrum and Irises bloom in May, the Perennial Poppies follow in June and amongst them are planted the white Phlox and Gaillardia grandiflora, which follow the Poppy in bloom and cover its dying and unsightly foliage in July and August. The Coreopsis, Gymnolonia, and Lychnis make a fine mass of scarlet and yellow in July and August; and the Boltonia, Heliopsis, Perennial Asters, and Helianthus orgyalis carry along through August and September until freezing weather.

South of the house and to serve as a shield against the intense heat of the summer sun, I have planted such shrubs as are hardy in this climate and surrounded the whole with a Buckthorn hedge. The list of shrubs includes Lilacs; Philadelphus coronarius and the variety Avalanche; Chinese Flowering Crab; Tartarian Honeysuckle; Spireas Vanhouttei and billardi; Snowball; and the fine and extremely hardy Prunus triloba.

ONE of the chief trials of the amateur gardener in this region is to have his heart set on some beautiful thing catalogued as hardy, only to have it winter-kill or succumb to summer drouth. I will mention a few of the pitfalls.

Do not try Narcissus of any kind out-of-doors in this region, nor Hyacinths, Chionodoxa, Eranthus hyemalis and Snowdrops. They will not prove hardy. Crocuses will grow and bloom for some years if planted along a south foundation, and Scilla siberica will make a fine blue patch in the grass and hold its own, but, aside from these two, the main dependence among all the so-called hardy bulbs must be placed upon the Tulip. I have failed with the following so-called hardy plants after several trials: Funkia subcordata, Heuchera sanguinea, Pentstemon barbatus Torreyi, Liliums speciosum and candidum, and Foxgloves. Sweet Williams and Hollyhocks will prove hardy only with heavy protection or a snow cover. A pleasant surprise, however, was found in the Chinese and Japanese Pinks, which, strange to say, endure our winters without protection and even assume a perennial character.

Among shrubs, I have failed with the beautiful Bechtel Flowering Crab and shall plant Chinese Crab in its place. Summer drouth and heat finished my Hydrangea paniculata grandiflora. While Philadelphus coronarius and the variety Avalanche seemed perfectly hardy here, the same does not appear to be true of Lemoine's double hybrids; but his hybrid Lilacs, when grown on their own roots, will flourish wherever the old vulgaris or Persian grows. Rose plantings must be confined almost entirely to Rugosa and its hybrids, and the Persian and Harison Yellows. I have a Madame Plantier Rose which blooms profusely most years, but I have to protect it heavily.

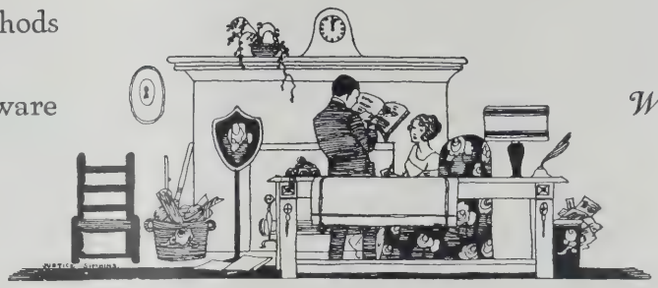
SOMETIMES difficulties are solved in unexpected ways. For instance, I have along the south foundation of my house, a border of Darwin Tulips which bloom finely in the moist weather of May and early June, but the border was bare and unsightly the rest of the season. I planted there Petunias, Snapdragons, Arctotis and, in fact, everything supposed to stand the heat and drouth of summer intensified by the reflection from the house, but I found that I simply could not carry enough water to keep them alive, and, besides, grasshoppers ate them back faster than they could grow. A chance sowing of Centaurea americana, however, in a way solved the problem, as it grew ahead of the "hoppers" and defied heat and drouth; moreover, its flowers are fragrant, handsome, and good for cutting.

I have failed so far in finding any hardy perennial flowering vine for porch decoration. The climbing Roses, Wistarias, and Clematis of farther east and south are out of the question here, though I have seen the Crimson Rambler in some of our towns where the water supply is ample and the heat from the mass of buildings furnishes protection from cold winds and untimely frosts. I had hopes of Clematis paniculata but the August heat cooked both leaves and blossoms and the second winter finished it. The only really dependable things so far seem to be Ampelopsis quinquefolia and the common Hop (Humulus lupulus) but these have no conspicuous flowers.

In spite of the trials and perplexities which beset the amateur gardener in this region, I have found that its yards and grounds can be beautified if we only will. Even though we must confine our efforts to the growing of "iron-clads." Their variety, if not the most extensive, like Mercutio's wound, "will serve." I have exhausted the capacity of my grounds but not by any means the capacity of the list. We, in this region, must yield sentiment and dilettantism to common sense, and if we plant flowers adapted to our gardens, climate, and soil, we can succeed.

PICKING HARDWARE FOR HARD WEAR

Various Metals and Methods
and
What to Expect of Hardware
in Household Use



By
WILL N. THOMAS

WHEN we know what to expect we are spared many unpleasant disappointments. We learn not to expect just the same things from each one of our friends—we do not get it—we are not disappointed. We would not expect the same result from all makes of automobiles—they are made for different uses—they are sold for different prices, indicating different quality, and we have no reasonable right to expect the same results. Now the hardware that is used in the building of a home, the locks, knobs, butts, etc., is a good deal like our friends and automobiles—it is not all alike—some of it is made to give life-long wear and it is a comfort to live with, while some has more temporary attractiveness.

In writing this it is my purpose to tell something of the making of hardware; something of the basic characteristics common to hardware of any make, and something of the characteristics that are built into it by the maker; what consideration should be given to material and what to execution. In that way form a basis for what one has a right to expect when he selects the hardware for his home.

In general the metals used in making hardware are iron, steel, brass and bronze. Other metals are used for minor parts, but the four mentioned are of the principal importance.

NEARLY everybody knows a lot about iron because it is so commonly used. In hardware it is used in both wrought iron, and cast iron. Wrought iron is most intimately known in connection with old Colonial houses for strap hinges, door latches, door knockers, outside shutter hinges and fasteners, and fireplace equipment. These various pieces are formed at a forge by hand work with a hammer on an anvil, each piece taking its individual shape under the experienced eye of an expert. A good workman will turn out his product as smooth as he can, using his best endeavor to have the hammer marks show as little as possible. Other pieces may in a general way resemble it, but none will be just the same. It is what we have learned to admire as "hand made." In other years there was many a "village smith" who wielded his hammer very artistically. But progress of time has changed this as it has most other things. Houses are not built as they used to be, doors and windows are built differently, other and less expensive ways of making their hangings and fastenings have been developed, so that now every blacksmith is not a maker of hardware. Still, if you have a house built in true old Colonial style there are a few specialists in wrought iron work who are competent to reproduce the necessary hardware in real old Colonial patterns. Hardware of this kind is usually painted "dead black," whether inside or out, in sharp contrast with the white paint of the wood work. This iron work is tough and will not readily break, although, under sufficient strain, it will bend.

Now cast iron is, as you know, quite different from wrought iron. It is very hard and may be broken by a sharp blow or sudden shock, but in wearing one piece against another it will stand more use than any other metal used in hardware. It is also very strong in resisting steady strains. It will not bend. As it is a low priced metal and can be readily cast into any desired shape and can be drilled and otherwise machined without difficulty. It is the best metal known from which to make certain pieces and parts for modern hardware, such as the cases and many of the interior working parts of locks, the cases and wheels of sash or window pulleys, butts or hinges for doors subject to long and much use, and (where the item of expense should be considered) bolts of many kinds, sash fasts for the less expensive places and many less important and unexposed items.

STEEL is another much used material in making hardware. This is iron which has been refined to a degree where it is ductile and may be rolled into sheets or drawn into wire. The sheets are passed between heavy rolls while cold, giving them a very smooth surface. This is known as "cold rolled steel," and being much softer than cast iron it is shaped by dies on heavy presses into a large variety of hardware items, such as knobs, escutcheons, butts or hinges, bolts, sash lifts, etc. This steel must not be confused with the highly tempered tool steel as it is much softer or it could not be shaped as it is.

Iron and steel have at least one common disadvantage in hardware, that is, they do not resist rust, and there is no known process that eliminates this disadvantage. They may be subjected to certain treatments which reduce to an extent this tendency to rust, but on account of the irremovable chemical impurities of these metals the rust will, under many circumstances, find its way through and mar the surface. Exposed hardware of iron or steel may be finished into a very good imitation of brass or bronze by electro-plating. Like all imitations it may look very well when new but as the finish is only on the surface it has not the wearing qualities of real brass or bronze and is very sure to be a disappointment. It cannot be recommended to those buying for their own use.

These are some of the disappointments one must expect in buying and using exposed hardware made of iron or steel. Electroplating produces an appearance so closely resembling real brass or bronze that an experienced eye may sometimes be deceived. If there should be any doubt, however, you are reminded that a magnet will stick to iron or steel but will not to brass or bronze.

EXPOSED hardware of the better sort is made of brass or bronze—perhaps it will be well to say something here about these two metals so the buyer may know just what to expect when these are offered. Both brass and bronze are compositions of copper, spelter (which is the foundry name for zinc), tin, and lead. Brass is lemon-colored and contains about two thirds copper and one third spelter; tin and lead being a very small percentage. Bronze is orange-colored and for high-grade work contains about 85 per cent. copper, 10 per cent. spelter, with the remaining 5 per cent. of tin and lead. By varying the proportion of copper the color may be slightly changed, the more copper used the redder the metal. This bronze composition is sometimes referred to as "red brass." This is rather common with dealers in boat hardware.

There is still another composition metal of a white or nickel color. This is used largely for bathroom or toilet hardware. It is composed of about 60 per cent. copper with 40 per cent. divided between nickel, spelter, lead, and tin. This larger percentage of "white" metals dominates the color of the composition. It is known by several trade names according to the manufacturers but is generally known as "white bronze." It costs more than brass or bronze but is worth it for the purposes mentioned above. Nickel plate on iron or steel is not at all satisfactory. Nickel plate on brass or bronze is very satisfactory except on such pieces as get much wear, then it will wear off and show the brass or bronze through, but

Philip B. Wallace, Photo.

WHERE LOCKS AND HINGES ARE DEFINITELY DECORATIVE

It is all such small things carefully considered which make up the sum of perfection in a room and lend it individuality. Home of Mr. Charles P. Stokes at Narberth, Pa., designed by R. Brognard Okie, Architect

the "white bronze" composition described above will not wear off as it is the same white color all the way through and will retain its nickel appearance indefinitely.

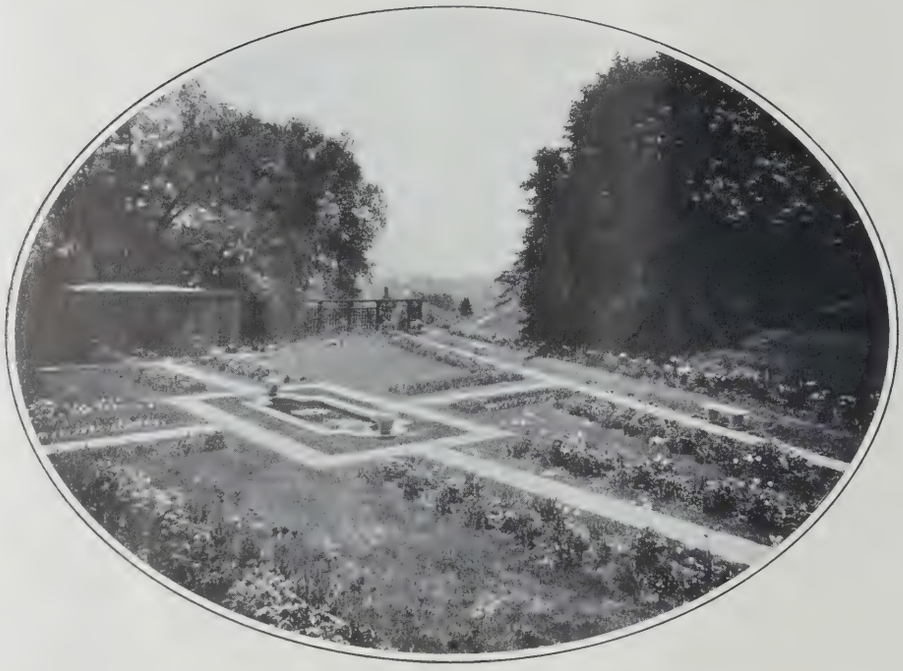
Many pieces of hardware such as knobs, escutcheons, catches, sash lifts, butts, push plates, etc., are made in what the trade designate as "wrought" brass or bronze and "cast" brass or bronze. For the wrought the metal is rolled into sheets and formed by dies on powerful presses into the proper shapes for the intended article. When the sheets of metal used are of reasonable thickness and the die work is well done so as to bring out the lines sharp and clean the articles have a very good appearance. They are less expensive than the cast and if one will bear this in mind they should not be disappointed. The best hardware is made of cast brass and bronze. This is much heavier than the wrought, is sturdier, better made, costs more, and one has a right to expect the maximum of satisfaction.

The finishes put on the many articles of all kinds made of metal is another story that may better be told another time.

Just one thing more, and that is if one would guard against disappointment in the hardware he buys for his own use, he should select goods made by a well known and reputable manufacturer, from a dealer in whom he has confidence.

MONTANA GARDEN OF MRS. W. I. HIGGINS, PRESIDENT OF ROCKY MOUNTAIN GARDEN CLUB

Lilac, Hawthorn, Dogwood and Honeysuckle, and an interesting rainbow boundary planting with Anemone, Iceland Poppy, Coreopsis, Goldenglow, Day-lily, Gaillardia and Tiger-lily ranging from cream through yellow to orange; for scarlet, Oriental, Iceland and California Poppies; blue, Larkspur and Platycodon; violet, Columbine; pink to crimson, Peonies, Pyrethrum, and Sweet William. Pansies and Mignonette are used for the border here at Deer Lodge



GARDEN OF MRS. D. S. BROWN, PRESIDENT OF THE PEORIA, ILLINOIS, GARDEN CLUB

Tulips, Narcissus, Larkspur, and other familiars outline this formal garden with bright bands of color. A Lily pool at the center makes a focal point and the background of trees breaks conveniently for a far vista of the city

WATER GARDEN AT THE HOME OF MRS. GEORGE McDONALD, MEMBER GARDEN CIRCLE, WYOMING (OHIO) WOMAN'S CLUB

Lily pool and rock garden at the home of Mr. and Mrs. McDonald at Wyoming

GARDEN OF MRS. HORACE G. POTTER, TOPEKA (KANSAS) GARDEN CLUB

Blooms from this Iris collection numbering 92 named varieties have won first award in the Specimen Iris Class at the spring Flower Show of Topeka

Glimpses of Neighbor Gardens from Ohio to Montana

GARDEN OF MRS. F. C. SIGLER, FORMER PRESIDENT OF THE INDIANOLA GARDEN CLUB, IOWA

A sunshiny spot that both birds and flowers love! Iris, Ageratum, Petunia and Phlox make a pleasant color harmony about the bird bath

SIOUX FALLS, SOUTH DAKOTA, GARDEN OF MR. ARTHUR FOSDICK

Awarded the sweepstakes for the most beautiful garden in the Home Grounds Department of the Sioux Falls Peony Show, Mr. Fosdick's garden is a mass of bloom from early Crocus to late-flowering Zinnias and Phlox. The attractive bird bath was designed by Mr. Fosdick (described by Mrs. Christenson, page 270)

PEONY AND IRIS GARDEN AT THE HOME OF MR. AND MRS. MARCELLUS M. MURDOCK, WICHITA, KANSAS

"Where the temperature reaches 114° in the shade. Springs ideal; falls celestial joy; summer, indescribable," writes Mr. Paul Vincent Baker, who designed this garden which in its second season carried more than four thousand Peony blooms! (see also letter page 274)

AMONG OUR GARDEN NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience

Plants that Flourish on the North Side of a Montana Home

TO THE EDITORS:

Here in Montana I am trying out plants for foundation planting, the same kinds on all four sides of the house. I am told repeatedly that Virginia Creeper will not grow on the north side of the house. I find that it will, but of course it does not grow so fast there. The Montana Clematis which is lovely and grows everywhere almost, can be transplanted successfully. This does well on the north side of a building. Then there is a lavender Clematis which has a flower about the size of a dollar which does beautifully in shady places. I find that Columbine, Forget-me-not, White Violets, Iceland Poppy, Mertensia, Pansies, Ferns (of course), Coral Berry, Snow Berry, native Currant, Wild Rose, Honeysuckle (bush), Dogwood, Baneberry, Saxifrage, Scillas, Day Lily, native Aster, all grow well on the north side of a building (See pictures, pages 256 and 269, of Mrs. Higgins' Butte and Deer Lodge gardens).—ALMA MARGARET HIGGINS, *Butte, Montana.*

Coaxing the Birds in South Dakota

TO THE EDITORS:

The accompanying picture (see page 268) shows an original birdbath of home design, that is both artistic and practical. It is placed under an old gnarled Apple tree, low on the ground for the convenience of the small, shy birds like the finches and the warblers, but it is also liberally patronized by the bolder ones. During a summer day it is not unusual to see thirty different kinds drinking or bathing there or soaking their dry bread before eating it.

A circular cement trough, flanked on the outer rim with a curb, holds enough water for the birds' use, but not too much to frighten them. The inner rim has a much deeper curb that makes the foundation for a flower bed, rising out of the center of the little pool. Here the owner has planted Water Iris and yellow Buttons.

Facing the pool is a huge bed of Iris of all colors and varieties, some twenty-five in all, ranging from the Oriental to the common German kind that comes so early in the spring. A Bridal-wreath (Spiraea) hedge makes the background and a border of native Violets defines the foreground while long-stemmed Darwin Tulips and gaudy Poppies are interspersed among the Iris clumps.—MRS. S. A. CHRISTENSON, *Sioux Falls, S. D.*

Hemerocallis from Seed in Minnesota

TO THE EDITORS:

In the January number of the GARDEN MAGAZINE & HOME BUILDER, Laura Jerauld Paxton inquires about raising Hemerocallis from seed. I think that her trouble is probably in not recognizing the seedlings rather than in the seed not germinating. When the seed leaf first appears it looks like a blade of grass, although on closer examination the leaf is round instead of flat and a brighter green. The resemblance to grass is so striking that all through their babyhood I have to be careful not to pull them up for grass. I have often cultivated around a plant and then almost cut it down. When the plant is a year or so old it will survive that treatment and obligingly grow again but not in its baby year.

I gather the seed just as it ripens and the seed-pod opens and plant immediately about an inch apart in some protected out of the way place where it will not be disturbed for several years, marking the rows very carefully and as permanently as possible or the markers will disappear in the spring clean-up.

Some of the seed may greet you the next spring and more the following, with still others the third. My records show that they come up about the middle of May. Unless the seed is a special cross, I think it is hardly worth leaving the seed bed the third year.

During their baby year I leave the seedlings in the seed bed, keeping it weeded and cultivated. They are hardy chaps and do not need much attention, growing about three leaves the first summer and about an inch and a half high. The next spring I transplant to the place where I can give them better care. I leave them there until they bloom, which will be in about two years more.

I had in my garden when I began planting seeds, Hemerocallis flava, H. Gold Dust, and an orange one much prettier than Gold Dust as it has the same orange color outside as in. I bought it for flava and have never been able to learn its name. With these three parents I have produced a number of variations but no striking improvements. Now that I know the habits of the plant I hope to meet with better success. I have one seedling that extends the season almost to that of H. luteola. For two years now the last flower of the seedling has faded the day before the first one of luteola has opened. I am anxious to make that cross and hope to succeed some day.—MARIE I. DEGRAFF, *Minn.*

Peonies, Roses, and Citrus in Mississippi

TO THE EDITORS:

In the February number of your magazine I notice an account of a Peony grown by Miss Sallie Reeder of Covington, La. My own home is in northeast Mississippi and I wish to tell you of my splendid success with Festiva maxima. I have had this plant eight or ten years and never fail to find it in bloom by May 1st. Last year on May 6th I cut 25 immense blossoms at one time from the one plant and left perhaps a dozen buds. I have these on the east side of my house where they get the full sweep of the north wind but do not get the hot afternoon sun. I think they can hardly be made too rich, and in planting I dig out a hole about 3 ft. across and about 2 ft. deep, mix a quantity of cow or hen manure with the soil which is stiff clay. When they begin to come up in the spring I keep a box handy to turn over them on extra cold nights.

In this same number of GARDEN MAGAZINE & HOME BUILDER I notice a letter from Sarah A. Pleas, Whittier, Cal., in regard to hedge of Citrus trifoliata. I have a hedge, about two years old around my lawn and think it will prove very satisfactory as a fence, but it has such long thick thirsty roots that I am afraid nothing else can grow close to it. I have flower borders along the hedge, part of which is three years old, and very few things survived the combination of drouth and Citrus.

I want to sympathize with John W. Chamberlin, Buffalo, N. Y., for I cannot grow Crimson Rambler or Dorothy Perkins because of mildew, though one Dorothy was prettier last year than ever before, perhaps because I sprayed it with hyposulphate of soda (the kind photographers use). I used a heaping teaspoonful to a bucket of water.—MRS. J. D. HARTNESS, *Starkville, Miss.*

The Charm of the Storied East

IS IN THE DESIGN OF THIS FRENCH PRINT

Tropic palm trees in strange tor-uous shapes

–birds and insects darting by ke flying jewels

–quaintly garbed Persian folk isplaying bits of their strange ottery, or day-dreaming by the anks of a stream

- the charming melange of fact and ıncy that runs across this print is clear picture of the naïveté with hich 17th Century Gallic eyes ıw the Far East.

To it the true French galanterie ıdded a little "Temple de l'amour" ıd capped the fantasy by hanging ɔove it the crescent of Turkey!

Four hundred years before, such .ctures of the East had first come om the lips of that intrepid medi-eval traveller, Marco Polo, the first emissary om the West to draw aside the veil that ıd the mysterious East.

And in the 17th Century, when West again ɔurneyed to East, the argosies of commerce ɡturned freighted with strange and lovely lophies. Among the most prized of these easures were the famous Eastern painted ɔttons or chints.

The new and exotic beauty they portrayed ɔ stimulated the sensitive French imagination ıat there arose everywhere a high and pas-onate enthusiasm for "orientalia" and all rench arts and crafts took their inspiration om this new loveliness.

It was from paintings on the wood panels ' an 18th Century French boudoir that the ɔtifs of this print were taken. The design, blues and greens, is shown on two back-ounds—natural linen or a soft fawn.

The soft colorings and light, whimsical design make this print especially charming for use in the summer home

From the 17th Century imports of Eastern prints, both France and England have developed their characteristic cretonnes and chintzes

From the 17th Century imports of Eastern prints the genius of France and the genius of England each drew its own peculiar inspiration.

Perhaps one may generalize by saying that eager, humanistic France —the France which produced Balzac and revels in his close packed incident—seized upon the episodic in the Eastern print. England, with its hawthorne hedges and sweet-voiced birds, was drawn towards the flower and tree designs in the Eastern print. So, in the prints of England we find the floral trail of her beloved out-of-doors in many charming variations.

In our collection of prints it is fascinating to trace these two paths of development. You will see, in our Toiles de Jouy, brilliant historical events of classical episodes. Then in some of our other French prints imagination has full sway in allegorical, peasant or court scenes and quaint "Chinoiseries."

In our English prints there is many a charming variation on the floral theme—here it is the urn motif with its flowery patterns and there it is the floral serpentine design, or pillar chintzes heavily entwined with flowers. Others take the bold floral motifs of English crewels. In these, the Eastern Tree of Life design reappears constantly.

Our extensive collection may be seen by arrangement with your own decorator or upholsterer. He will also attend to the purchase for you.

F. Schumacher & Co. Importers, Manufacturers, and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 W. 40th Street, New York City. Offices also in Boston, Chicago and Philadelphia.

F-SCHUMACHER & CO.

"When Treasure Buying for the Home"

TO THE EDITORS:

The series on "Our American Homes and Their Furnishings" is very interesting. Mrs. Wangner has beautifully handled a much written and abused subject. She has given worthwhile facts to be remembered and applied when treasure buying for the home. I, especially, enjoyed the atmosphere that surrounds the message. It is alive, full of color, and when you have finished reading you have something to think about. For one, I am looking forward to the next message.—A. F. HILLMAN, *N. Y.*

A Narcissus Investment in Tennessee

TO THE EDITORS:

Several years ago you published a little article in the GARDEN MAGAZINE in which you said that $5.00 invested in Poets Narcissus, was probably the most satisfactory investment which could be made in spring-flowering bulbs.

Taking your advice at that time, I made the small investment which you recommended, and I am enclosing pictures (below) showing you the results. These pictures were taken last spring. The mass of flowers in the upper photograph flourish on a terrace overlooking the pool below.

These bulbs are planted in the grass just like Crocuses. Although the tops of the plants are cut off in the spring, when we mow the lawn, it does not seem to injure the bulbs at all, as they multiply every year, and each place where there was originally one bulb, there is now a nice strong clump bearing numerous white waxey flowers with the red pheasant's eye.—JOHN S. VAN GILDER, *Knoxville, Tenn.*

A $5 investment that pays annual dividends in beauty and fragrance! The initial planting of Poets Narcissus in the garden of Mr. John S. Van Gilder, Knoxville, Tennessee, has multiplied until the delightful result (pictured here) was reached

A Practical Hint from Idaho

TO THE EDITORS:

I always turn first of all to the garden neighbors' page—it is so interesting, so full of all sorts of information about lovely and often unusual things. But I do wish that all who write of unusual plants or uncommon strains of common plants, would tell us where we could get these things. For instance, I have tried for nearly three years to find the blue and pink varieties of Star-of-Bethlehem (Campanula isophylla), mentioned by Mrs. Macleish, in October, '22, and by others previously. The "Bird's Egg" strain of Geraniums mentioned in January, '22, has likewise escaped me so far.

I wonder how many of the neighbors keep picture records of their favorites, whether in pots or in the house, cut flowers in vases, or just the whole beautiful group of growing things in the garden? One need not do without the pictures even though the local artist charges a prohibitive price for coming to your garden and making the coveted picture. Good though small pictures may be made with the very cheapest box cameras, and then enlarged at little expense. But best of all is to invest fifty cents in the portrait attachment, which is really a second lens. This can be used on any camera from the tiny box camera to the big expensive folding ones, and with it one can make really beautiful pictures of choice specimens of potted plants, vases of cut flowers, and any others which require a "close-up" view to give all their beauty. Put your subject in bright sunlight and make it a snap-shot, or in the shade and give it "time"—but take the picture: you will be glad you did.—MRS. J. G. CLARK, *Idaho.*

Color in a Kansas Garden

TO THE EDITORS:

The garden of Mr. M. M. Murdock (pictured on page 269) is the tangible fruition of a ten-year intensive study of what is finest in hardy garden flowers, adapted to Mid-western conditions. Landscape gardening here is in its infancy and a few years will cover the history of any real efforts to achieve artistic effects in the planting of home grounds. Climatic conditions are so entirely different from other sections of the country, that it has been necessary to evolve new methods of planting, of fertilization, and to disregard entirely the time tested subjects of the East and North, and to build up by patient testing a planting list that would survive our winters, alternately warm and cold; and the hot, burning winds of mid-summer that are typical of the plains country.

I think it axiomatic that Mr. and Mrs. Average Persons feel the fine thrill given by bright colors more intensely in the early spring than at any later season. For this reason the general color program is as follows: vivid crimsons and yellows in March and April; bright pinks, lavenders, pale yellows in May and June; cool whites, pinks and blues throughout the summer months; and warm bright colors following in the fall season. Always, of course, sufficient contrasting colors to emphasize the predominant color-note. I rely on the Holland bulbs for the early color, while Iris and Peonies give the spring display. The varieties comprise the aristocrats of both species, typical sorts being Peonies Therese, Martha Bullock, Solange, Walter Faxon, Jubilee; and Iris Lent A. Williamson, Lord of June, Ambassadeur, and Lady Foster. It is very interesting to note in this connection Iris types such as Caterina, Shalimar, and Lady Foster, which are quite difficult in the East to handle, grow as easily here as Florentina without necessity for the slightest winter care, and seed easily. I believe confidently that this section will in the next few years furnish some fine new Iris particularly along the line of the large-flowering, tall, branched hybrids now so popular.

The summer season is difficult. On account of the heat and the salty city water in combination, it is almost impossible to grow either hardy Phlox or English Delphinium in this particular city, however Shasta Daisy, blue Balloon-flower, Anchusa, and hardy Carnations are quite dependable and are supplemented

DANERSK FURNITURE

An interpretation of the best in Early American Design

WE take it as an axiom that good design in furniture must be based on the best traditions of the past.

As an architect holds to the lines and proportions of a cottage in Brittany, a Long Island farm house, or one of the mansions by McIntyre or Bullfinch, and yet produces a thoroughly modern house with every contrivance for convenience—so we take Early American pieces of the best design, and adapt them to meet the requirements of modern homes.

We use as our inspiration early beds of maple, quaint chairs and cupboards, a rare Sheraton settee from England, and refine the turnings, equip them with modern springs and mattresses, tilt the backs for comfort, put in trays for silver, upholster with deep spring seats and cushions of softest down.

The spirit of joinery is retained. Every detail of value in design is adhered to. By this means true values are created.

The charm of a room done in Danersk Furniture is in its simplicity, and the friendly, livable atmosphere it creates; in the exquisite workmanship and refinement of detail of the individual pieces — pieces whose historical associations are as much a part of our American inheritance as our great traditions in literature and government.

And these things need no special setting. They are so direct and genuine that they bring the truth of tradition and hidden values of construction to all homes where good taste, quaint interest, and comfortable dignity are valued.

Every householder, whether living in an apartment or private dwelling, can experience in Danersk Furniture the joy of interiors where each room has its definite message, and each piece of furniture its association with something worthy of regard.

The range of our productions includes groups and pieces for all the important rooms of the house.

The only places where a complete display of Danersk Furniture may be seen are listed below.

The problem of the proper selection of furniture for your home is an important one, and worthy of the best consideration. A visit to our showrooms will more than repay the time spent there.

Call now, without obligation to purchase. Immediate delivery can be made to any section of the country.

A sun room couch, so constructed as to be useful as a day bed. Oval maple coffee table, American 1690

Pendleton bedroom group, inspired by interesting originals of the earliest period of American design

Sheraton Settee of simple dignity and comfort, faithful in all its details of design to the best of the Eighteenth Century. Drop leaf coffee table of painted satin-wood ($50)

ERSKINE-DANFORTH CORPORATION

383 Madison Avenue, New York

Opposite Ritz-Carlton Hotel

Chicago Salesrooms
315 Michigan Avenue, North

FACTORIES IN NEW ENGLAND

Los Angeles Distributor
2869 West Seventh Street

by the Annual Larkspur, ruffled Petunias, flowering Vinca, and Ageratum to produce the color effect I desired to obtain. At this season Coreopsis and Gaillardia give necessary contrast, while Hibiscus and single-flowering Hollyhocks supply the need for more massive plants for background in the correct colors.

For fall, hardy "Mums" in warm colors afford the planting motif, and with late planted Zinnia and Calendula give a gay background, while the four center beds, not yet planted when the photograph was taken are filled with Hybrid-tea Roses, closely planted, with some loss of course in the size of the individual flower but with a definite gain in the mass color effect achieved.—PAUL VINCENT BAKER, *Wichita, Kansas.*

A 40 x 50 Ft. Illinois Garden

TO THE EDITORS:

The making of this little Illinois garden seemed inauspicious and far from inspiring. The property—a neglected back yard—was clay filled and so hard that in October an axe was resorted to in order to heel in the plants which we had brought from a former home. Nothing had ever been planted, absolutely no care given to it. Wild Hop vines ran riot, and remains of bonfires could be found here and there among the tangle of vines.

A man with a plow entered in November and turned over broken glass, bricks, bits of iron, in fact almost anything rather than the desired fertile soil. After discarding the débris, the plot was left unraked until spring. In March the first street-sweepers passing were persuaded to leave a few loads of dirt, which proved to be fairly good fertilizer as it had been swept up before the oiling of the streets. This with sand and some commercial fertilizer worked in made the start.

The clearing of a city block nearby for playground purposes furnished rocks with which to lay out the friendly little path. These were placed mainly to retain moisture and that the creeping things planted there might have coolness. The clay soil was inclined to crack and by putting sand and leaves among the rocks the desired loam was obtained. The path which is about two and one half feet wide leads to the rear fence. Lombardy Poplars and Bristol Wreath (Spirea Vanhouttei) were planted along the fence for part of the future background. Hollyhocks, Michaelmas Daisies, and common Orange Lilies were planted for the immediate effect. The bed of the path is laid with stepping stones; planted with creeping Jenny (Lysimachia) underfoot and on either side with white Sweet Alyssum.

Among the rocks low-growing, woodsy things were planted and did well. A low-growing Sedum responded to the lime from the rocks and the third year sent up lovely heads of rosy bloom. Wild lavender Phlox and creeping Veronica were soon at home. The Phlox self-sows and makes a wave of blue everywhere in early spring. Arabis or Rock Cress, another lime lover, blooms early and looks like Candytuft.

A LITTLE ILLINOIS GARDEN

A glimpse of the Oak Park, Illinois, garden of Mrs. Sadie U. Moore, where Sedums, wild lavender Phlox, creeping Veronica, Arabis, and many low-growing woodsy things have responded to the thoughtful enthusiasm of their owner

The two larger beds are filled with old-fashioned perennials for immediate and future results. A few shrubs, also clumps of pink Peony plants (Edulis superba), many clumps of Iris, hardy Coreopsis (C. lanceolata), Lemon and Tiger Lilies, Garden Heliotrope (Valerian officinalis), Rosemary (Rosmarius officinalis), the little known Southernwood (Artemesia abrotanum) of our grandmothers' gardens; these and many others filled the space to overflowing. Then last and best of all various Pinks planted in every available place. There is nothing so satisfactory, clean and fragrant, nothing so responsive to care as old-fashioned garden Pinks.

Nothing was attempted which required expense or extreme care and considering that no great things were expected very satisfactory results have been obtained.—SADIE U. MOORE, *Oak Park, Ill.*

SUCCESSFUL CANNAS IN KANSAS

This youthful gardener has learned early that plenty of water, plus rich soil and proper hoeing, is essential to successful Canna culture. (See accompanying letter.) The garden of Miss Viola McColm, Bucklin, Kansas

Cannas for Kansas

TO THE EDITORS:

For the yard of the average country home in the western third of Kansas no plant is more effective than is the Canna. And no plant is of easier culture there, since the essentials to its growth are only rich soil, plenty of water—followed by hoeing at the proper time—and warm weather. The wind contributes to the work, by lifting an abundant supply of water. Yes indeed, whatever the garden jurists may dictate, Cannas are the standby for our dry hot region.

In every family, usually some one can spare the little time necessary to raise some Cannas. First the bed should be spaded and some well-rotted manure added. Failure to thus enrich the bed is, however, no handicap if an adequate supply of liquid manure be applied at frequent intervals during the summer. In April, the date being governed by warmth of season, the Canna roots should be planted.

The planting is a subject of common knowledge; but the keeping of the roots through the winter is a different problem in different climates. In eastern Kansas our cellar was so damp that rotting of roots was to be feared. There, after frost, we cut the tops of Cannas a few inches above the ground, and if the clumps had to be dug when ground was very wet we dried them out, then stored them in a dark cellar. We placed the clumps in a block and scattered dry soil over them to fill all space. Thus they wintered perfectly. But in western Kansas the caves or cellars lack moisture. Therefore we do not leave the clumps out to dry here, before storing. The only other difference in their winter care, here, is that several times during the winter the soil surrounding the roots must be made moist. Not until planting time are the clumps divided by cutting into roots with one or two eyes only. Then it is that one notices the great increase in stock.

With the wide variety of colors, Cannas now offer a selection to harmonize with almost any scheme of planting. Many of the large flowers are of durable texture; and some of the loveliest varieties bear large spikes of beautifully formed, durable flowers of good size and of delicate tints.

Everything considered, an excellent slogan to follow in beautifying communities of the plains region of our State would be, "Cannas for Kansas."—VIOLA MCCOLM, *Bucklin, Kansas.*

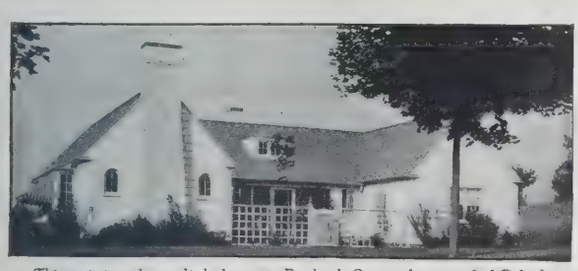
SLYKER METAL Radiator Furniture

SLYKER Radiator Furniture solves your problem of making bare radiators harmonize with room furnishings, for every radiator is enclosed in a beautifully designed cabinet, finished to match *your* furniture or woodwork. In addition it prevents soiling of fine hangings or walls. Patent humidifier of large capacity concealed under top keeps hot air normally moist and healthful. Made entirely of Furniture Steel, finished in six coats of oil enamel, each baked on. You have choice of three styles. Cane Grille is pictured. Finishes in shades of Mahogany, Walnut, Ivory or White—to harmonize with your room decorations.

Converts radiators into useful seats or consoles. Write us for name of nearest dealer where samples may be seen.

We will send you descriptive book in colors upon request

SCHLEICHER, *Inc.* (Dept. A-14) GARY, INDIANA



This artistic and cozy little house in Portland, Oregon, has a roof of Cabot's Creosote Stained Shingles, and wall shingles finished in Cabot's Old Virginia White., Harold Doty, architect, Portland.

Cabot's
(Genuine Creosote)
Stained Shingles

The Standard Red Cedar Shingles: All Cabot Shingles are selected stock Pacific Coast Red Cedar, made under the most exacting specifications of the Shingle Associations. Sound lumber, straight grain, non-warping, uniform, durable and full count.

The Standard Creosote Stains: Cabot's Creosote Shingle Stains have been the standard for forty years. Rich, velvety colors that wear as long as the best paint, compounded with Real Creosote that thoroughly preserves the shingles.

This combination of standard shingles ready-stained with Cabot's Standard Stains can now be promptly shipped from staining stations at central shipping points.

Send for stained cedar samples and full information—FREE

Samuel Cabot, Inc.. Manfg. Chemists, 4 Oliver St., Boston, Mass.

342 Madison Ave., New York 5000 Bloomingdale Ave., Chicago Hibernian Bldg., Los Angeles

Cabot's Old Virginia White, Double-White, Waterproof Stucco and Brick Stains, Mortar Colors, etc.

Beautiful Waxed Floors

This New, Easy Way

INTERIOR decorators agree that the beauty of a room depends largely on the beauty of its floors. For the floor is the natural background for rugs and furnishings. The finish of your floors then becomes a matter of prime importance.

There is a floor finish which has withstood the wear and ravage of centuries—the waxed finish in the beautiful castles and palaces of Europe. Perfectly preserved, this waxed wood mellows and glows with the years. You can easily have this same beautiful finish on your floors.

JOHNSON'S LIQUID WAX

Waxed floors, besides being beautiful and distinctive, have many practical advantages. They do not show scratches or heel-prints—are not slippery—the traffic spots can be easily re-waxed as they show wear, without going over the entire floor. Then too, waxed floors are economical—they eliminate costly refinishing every year or two.

The new easy way to wax floors and linoleum is with Johnson's Liquid Wax applied with a Johnson Wax Mop and polished with a Johnson Weighted Brush.

This new Johnson method makes the waxing of floors mere child's play. It takes only a few minutes—and requires no stooping. The Johnson Wax Mop has a removable lambs-wool swab which can be easily washed.

$6.65 Floor Polishing Outfit $5.00

Any store displaying this sign can furnish the Johnson Floor Polishing Outfit. These stores also carry a full line of Johnson's Artistic Wood Finishes.

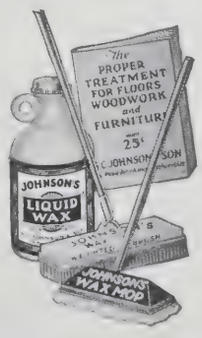
This Outfit Consists of:

1 Quart of Johnson's Liquid Wax	$1.40
1 Johnson's Lambs-wool Wax Mop	1.50
1 Johnson's Weighted Floor Polishing Brush	3.50
1 Johnson's Book on Home Beautifyng	.25
	$6.65

Insist upon your dealer supplying you with a Johnson $6.65 Floor Polishing Outfit for $5.00—it means a saving of $1.65! You owe it to yourself to get one of these work-saving, home beautifying outfits.

This offer is good at department, drug, furniture, grocery, hardware and paint stores. If your own dealer cannot furnish the outfit—write us for the name of a nearby dealer who can.

A Saving of $1.65!



Ask for a FREE copy of the Johnson 25c Book on Home Beautifying at your best Paint or Hardware store. Or, mail us 10c to cover postage and wrapping.

S. C. JOHNSON & SON - Dept. GM-5 - RACINE, WISCONSIN

"*The Wood Finishing Authorities*" (Canadian Factory: Brantford)

Build for tomorrow and use *Sargent Hardware*

BUILD so that in the years to come you will be proud still to say: "This is my home." Plenty of closets, there must be. And perhaps a cordial entrance hall and a graceful winding stairway.

But don't neglect hardware. Plan now, when making your appropriation, for the hardware that is built for tomorrow. Solid knobs, handles and other pieces of wear-resisting brass or bronze. Cylinder locks that work smoothly and give definite security at every entrance door. Easy spring locks, quiet and sure acting, for inner doors. Effective fasteners at all the windows. Sargent Hardware will be a source of satisfaction through the years.

Choose Sargent Hardware with your architect. "The Colonial Book" aids selection. It is free. Write for it today.

SARGENT & COMPANY
Hardware Manufacturers
48 Water Street New Haven, Conn.

SARGENT
LOCKS AND HARDWARE

GARDENING FOR THE BEGINNER

THE MONTH'S REMINDER—MAY

As to Time and Place: In gardening practice a date can only be approximated as seasons vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 40). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

How to Use This Guide: Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

Who Writes This: The advice and instruction in this department are the gleanings of many years experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Theiss from Pennsylvania; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. A. Kruhm from an extensive Eastern acquaintance; and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.

OF ALL the months, May is perhaps the happiest one in the gardener's calendar. Then the garden season is all in prospect; all is confident anticipation and enthusiasm. The gardener is fired with the joy of spring. Like a schoolboy let loose, he is likely, after his winter's confinement, to be over eager and to overdo. Perhaps a good watchword for the gardener in May is "Make haste slowly." At least, that is a good motto for early May.

In this month in almost all parts of the country practically every sort of plant that goes into the garden can be planted; but it makes a difference with some whether they are planted early or late in the month. The gardener must use judgment and restraint, and render unto early May the things that are hers, and unto late May the things that are hers.

MAKE HASTE SLOWLY

EXCEPTING in the far north, gardeners begin their planting in April, and by early May it is safe to put out all but the tender sorts of garden vegetables. Here is where the gardener must use restraint. Let there come a spell of warm, balmy weather, and the too ambitious gardener is prone to rush into the earth seeds that have no business to be there. Beans, Cucumbers, Okra, Corn, and other warm-weather plants should either not be planted in early May, or else they should be started (as was suggested last month) in the hotbed or the cold-frame. Even if the seeds do not rot in the ground, nothing is gained by too early planting of tender things. They seem to be stunted or weakened through having the seed remain ungerminated so long in the cold earth.

STARTING TOMATOES EARLY

ON THE other hand, there are some plants that one can afford to put out even earlier than most folks commonly do put them out, provided—you know how! Tomatoes come in this list. The little Tomato plant is none too hardy. Yet to get Tomatoes early, the plants ought to go out at the first possible moment. A good way to accomplish this is to set out your little plants and then put a roof over them. This will effectually protect them from frost, and there are a number of devices on the market to serve this end.

Our own method of doing that is by driving stakes into the earth, along the sides of the Tomato row, deep enough so that the tops of the stakes stick up just clear of the plants. On these stakes we place a wide board or boards, thus roofing over the entire row. Year after year we have done this, and never have we lost plants thus protected, although neighboring gardeners have warned us ominously of the danger we ran. The plants so covered have always come through quickly and borne very early fruits.

Of course, any other plants can be protected in the same way. If the boards do not seem to afford sufficient protection, it is a simple matter to lay a strip or two of burlap over the board roof, and let the sides hang down on the ground, thus making virtually a long tent over the plant row. When the morning comes, the burlap can be hung on the fence, ready for another night.

(*Continued on page 278*)

Banish Housework's Greatest Drudgery!

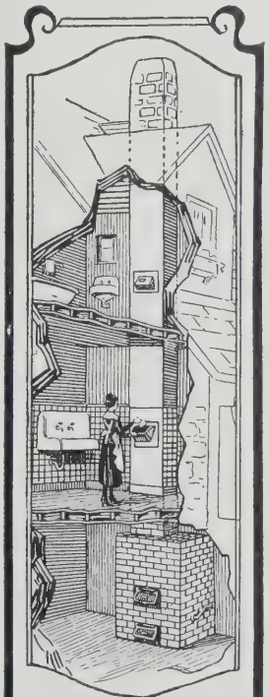
WASTE and garbage disposal, with its countless trips to garbage can, rubbish pile or furnace, will be a thing of the past when the time-tried Kernerator is included in the plans for your home! (It cannot be installed once the house is built.)

—and No Upkeep Cost!

First cost is very moderate—and that's the last cost, for the Kernerator uses no fuel whatever. Just drop *all* garbage, sweepings, tin cans, papers, magazines, rubbish, broken glass and the like—into the handy hopper door right there in the kitchen—then FORGET it. An occasional lighting is all that's necessary. Metallic objects (tin cans and the like) are flame-sterilized for removal with the ashes.

Ask your architect or contractor—they know and recommend the Kernerator—or write

Kerner Incinerator Co.
1031 Chestnut St. Milwaukee, Wis.



Here is a typical Kernerator installation. It costs no more than a good radio set and you get rid of the garbage nuisance forever.

KERNERATOR
Built-in-the-Chimney
Reg. U. S. Patent Office

Start with the floor when you plan a room

Do you want a dark floor? Then give thought to the wood that you use for flooring. It should be a wood of such texture that it will take a stain; a wood of such fine graining that it will stain evenly; a wood of such toughness that it will outlast the home.

That means Beech or Birch—almost equal to Maple in hardness, with a susceptibility to staining peculiarly their own.

Do you want a light floor—a floor with the airy cheerfulness of sunlight? Then think of Maple, fair and golden in hue when waxed or varnished; Maple, which gives beauty to ball rooms and is so hard it outwears stone.

Floor with Maple, Beech or Birch, in any room and every room of your house. These three floorings have a uniformity of toughness and a versatility of color possibilities which meet every need and suit every taste.

Write the MFMA Library for facts about these three floorings. COLOR HARMONY IN FLOORS, NEW FLOORS FOR OLD and THE FLOORS FOR YOUR HOME are three of the interesting publications sent free on request.

MAPLE FLOORING MANUFACTURERS ASSOCIATION
1078 Stock Exchange Building, *Chicago*

Guaranteed Floorings

The letters **MFMA** on Maple, Beech or Birch Flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers Association, whose members must attain and maintain the highest standards of manufacture and adhere to manufacturing and grading rules which economically conserve every particle of these remarkable woods. This trade-mark is for your protection. Look for it on the flooring you buy. **MFMA**

Floor *with* Maple Beech *or* Birch

Lasting Beauty in Screens

IN the never ending effort to achieve lasting comfort and beauty in their homes, exacting owners are turning in ever increasing numbers to Jersey Copper Screen Cloth for their door, window and porch screens. The residence of Edwin S. Webster of Chestnut Hill, Boston, illustrated above, is a good example of the type of home which is invariably screened with Jersey.

The reason for this may be quickly stated.

Jersey Copper Insect Screen Cloth *lasts* because it is made of copper 99.8% pure. Hence, unlike so-called bronze cloths, every wire is uniform in composition. It cannot rust.

It is the *only* screen cloth on the market woven from copper wire made by a special Roebling process which gives it stiffness and tensile strength comparable to steel.

Jersey Copper Screen Cloth, 16 mesh, is a true *insect* screen cloth. The wires are spaced uniformly and keep out mosquitoes and other small insects as well as flies.

Jersey is made in both bright and dark finish. But most home owners consider the latter more desirable, because it goes through no weathering process, is nearly invisible and *stays* that way.

Jersey Copper Screen Cloth can be obtained from many of the better hardware dealers and custom-made screen manufacturers. If you cannot readily locate a distributor, write us. We will tell you where you can get it and send you a booklet which you will find worth reading.

THE NEW JERSEY WIRE CLOTH COMPANY
626 South Broad Street
Trenton New Jersey
All Grades of Wire Cloth Made of all Kinds of Wire

TRADE JERSEY MARK

Copper Screen Cloth
Made of Copper 99.8% Pure

(*Continued from page 276*)

DELAY FOR THE DAHLIA

IF THERE are some plants we might plant sooner than we do, the are others that should be planted later than is ordinarily done. O of these is the Dahlia. Commonly gardeners get their Dahlia tube into the earth as soon as possible. If the plants are to have plenty attention throughout the gardening season, that is all right. Tho persons who sometimes have to neglect their gardens will do better plant their Dahlias late.

The reason is that the Dahlia suffers particularly from *any* check growth. In early May the earth is full of water, and conditions a just right for vigorous growth. When June comes, very often, there something of a water shortage. This shortage badly checks the growt of an early-planted Dahlia, unless the gardener can give the plar extra care. And this check in growth so affects the plant that often never fully recovers from it and blooms are fewer and poorer than the might otherwise have been. A late-planted Dahlia, starting about th time the water supply is lowered, is not affected in the same way.

SWEET-PEAS AND WATER

SWEET-PEAS are also affected notably by the supply of wate Two things can be done to insure abundant moisture for the plant Deep planting is the first essential. Plant them in as deep a trench a can be dug with an ordinary garden spade; then as the plants gro upward, rake the earth in until the trench is filled. After a thorough cultivation or two, apply a good mulch along both sides of the row Grass clippings are ideal for this purpose. They can be piled on wee after week. Should a drought come, a good soaking of this mulch wi keep the plants well supplied with moisture.

A MASON AND DIXON LIME LINE

LIME is fat food for some plants but we have our vegetable Jac Sprats who eat no fat of this kind and likewise Mrs. Jacks wh can't do without it. The importance of lime has been known for cen turies as a soil ingredient but its real importance is just getting home t us through various troubles that puzzle but which lime cures.

Larkspur blacks, that mysterious fatal disease that curls up th stately Delphinium starting in the foliage and spreading through an ruining the bloom stalks the writer is satisfied through experiment i due to lack of lime in the soil. Liming has restored the Larkspur t my garden.

Ten-weeks Stocks which mysteriously refuse to produce anythin but heavy bunches of leaves, a trick which has banished them fro many gardens, is due to lack of lime. "Yellows," that peculiar com plaint which devastated Asters last year, the flowers turning greenis yellow instead of their proper color, is said to yield to lime although thi is still a debated point. Tall Bearded Iris which produce only leave are crying for lime.

Crushed or pulverized limestone is the cheapest, easiest, and safes method of administering lime to the soil. Hydrated and air-slake lime come next but they are fairly close to their original limestone whe they reach you, differing only in fineness. A handful to a square yar hoed or cultivated in is the simplest way. It is best to spade in th limestone before planting but it can be applied readily later. In case where the soil seems extremely acid as indicated by luxuriant Plantain and yellow Sorrel, double or quadruple the dose. It can do no possibl harm.

But keep lime away from the Beardless Irises and other plants whic hate it and will not flourish in it. A Mason and Dixon lime line in th garden is a good idea, one side to be devoted to plants that are lim lovers and the other to lime haters. It is an easily controlled condition

The California Garden in May

THE spring-flowering bulbs should be taken up when their foliage ma tures and turns yellow, and stored in a dry, cool place until autumn If the space is needed they may be removed to an empty bed or trench until the foliage dies down. This is necessary to insure good spring blooming. With the exception of Hyacinths, which must always be taken up, they may if preferred, be left in the ground all summer, and shallow-rooted annuals planted over them.

(*Continued on page 280*)

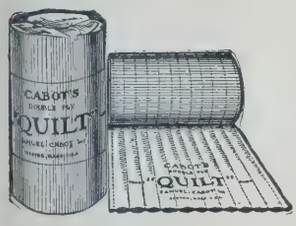
"Warm in Winter . . . Cool in Summer"

Mr. F. C. Overton, owner of this Quilt-insulated house in Keokuk, writes us that the "building is very warm and can observe a considerable decrease in the use of fuel, and last Summer, as hot as it was, the house was the coolest in the neighborhood."

Cabot's Heat-Insulating "Quilt"

costs very little for the average house, and it saves that cost over and over again by saving heat. Without insulation the heat escapes. You can see it melting snow on your roof in freezing weather. Quilt stops this. It holds the heat in and keeps it working, just like a fireless cooker.

Send for a free sample of Quilt and let it help pay for the house.



SAMUEL CABOT, Inc.
4 Oliver Street Boston, Mass.

342 Madison Avenue, New York
5000 Bloomingdale Ave., Chicago
San Francisco Portland

Cabot's Creosote Stains, Stucco Stains, Old Virginia White, Double-White, etc.

Enjoy Protection and Privacy

A NICE lawn fence protects your grass, flowers and shrubs, and gives your home an atmosphere of privacy not otherwise obtainable. In such a protected lawn your children an play, safe from speeding automobiles, fighting dogs, even safe om undesirable playmates.

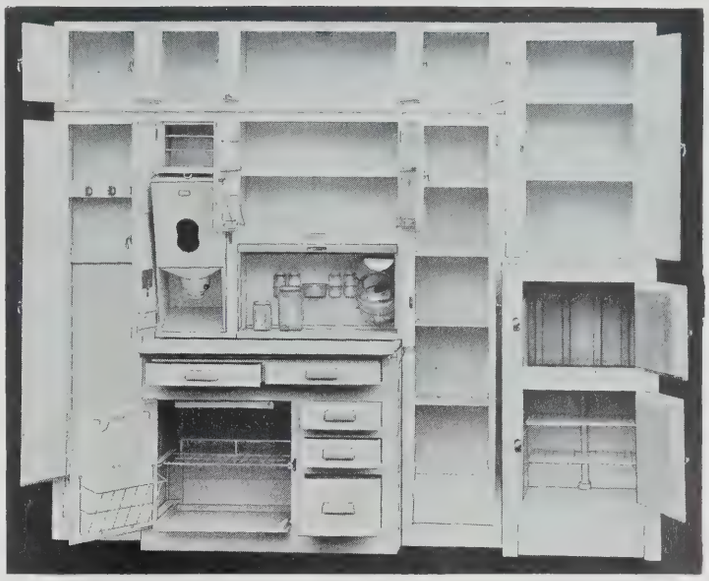
ittsburgh Perfect Ornamental Lawn Fences are exceptionly neat and attractive, and enhance the appearance of any lawn. hey are made of heavy wires, *Super-Zinced* for great durabily. Scrolls can not pull out. The many, closely spaced upright ires bar chickens and keep the fence always trim and erect.

e sure to get our illustrated booklet, "Lawn Fences that Protect nd Beautify;" mailed FREE upon request.

'ittsburgh Steel Co.
'3 Union Trust Building
ittsburgh, Pa.

Gentlemen: Please send me, FREE, Your Booklet "Lawn Fences That Protect and Beautify"
Name
Address

KITCHEN MAID
STANDARD KITCHEN UNITS



Unit Kitchens—to fit your individual taste

While Kitchen Maid units are standardized, the kitchens which you equip with them give the widest play to individual preference.

Do you prefer everything along one wall?

You may have it so. Do you prefer your kitchen cabinet and china closet here—your broom closet over there—your refrigerator in another place? That, also is your privilege.

Every unit is complete in itself. Buy it or use it alone—or group it with others into a wonderfully complete combination. Each unit is a splendid example of skilled cabinet-craft; a Kitchen Maid Unit kitchen costs no more to equip than it would cost with old fashioned cupboards. Send the list below for complete facts.

WASMUTH-ENDICOTT COMPANY
1850 Snowden Street, Andrews, Indiana.
In Canada, Waterloo, Ontario.

Please send me information regarding the units checked.

- ☐ PULMANOOK, consisting of table and 4 seats folding into wall. For alcove ☐; for any kitchen corner ☐.
- ☐ COMBINATION 210-X, with refrigerator, consisting of cabinet, broom closet, dish closet, and linen cupboards to set against wall.
- ☐ IN-A-WALL IRONING BOARD, folding into wall when not in use.
- ☐ BROOM CLOSET, to set in any kitchen ☐: to be built into wall ☐.
- ☐ DISH CLOSETS, LINEN CUPBOARDS, to be set in ☐; to be built in ☐.
- ☐ IN-A-WALL TELEPHONE SEAT.
- ☐ KITCHEN MAID KITCHEN CABINET.
- ☐ DIVIDER CUPBOARDS, to be used to separate breakfast room from kitchen.
- ☐ REFRIGERATOR.

Name .....
Address .....
City ..... State.....

"Let the Kitchen Maid be your Kitchen Aid"

KITCHEN MAID
STANDARD UNIT SYSTEMS

REPRESENTATIVES IN ALL PRINCIPAL CITIES

Consult Specialists in Water Supply

Every woman will appreciate the new Duro Single Control Water Softener. Connect it to your city water plumbing and you will have pure, clean soft water at every faucet. Priced as low as $165, f. o. b. Dayton.

IN CITIES, Duro Water Systems are used to supply soft rainwater from cistern to kitchen, bath and laundry. In suburban and rural homes, they have replaced the back-breaking hand pump and the old-fashioned windmill.

Farms, orchards, market gardens, dairies, country clubs, even factories and small villages are securing the equivalent of city water service with Duro Water Systems. Wherever there is need for water under pressure, there you will find enthusiastic Duro users.

Duro Systems are supplied complete, ready to install. They have many important features that are the result of years of research and specialization in home water supply—features that insure quiet and enduring operation under difficult conditions.

The DURO Advisory Service

Are you attempting to figure out your own perplexing water supply problems?

Are you hesitating to install a modern automatic water system or water softener because of some uncertainty?

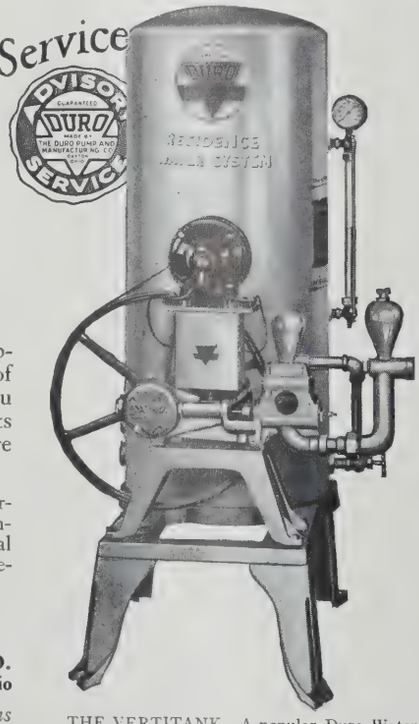
Consult specialists in water supply. Duro is an organization of specialists. No matter where you live or what your requirements may be, Duro can help you. There is no obligation.

Duro offers a Free Advisory Service that will make definite recommendations based on an individual study of your particular requirements.

Simply write for FREE CONSULTATION BLANK

THE DURO PUMP & MFG. CO.
605 Monument Avenue Dayton, Ohio

Largest Manufacturers of Water Systems and Water Softeners Exclusively



THE VERTITANK—A popular Duro Water System for city and suburban homes.

DURO Water Systems

(Continued from page 278)

Summer-blooming bulbs and heat-loving plants may still be set out, and seeds of Hunnemania or Mexican Poppy be sown where they are to grow as they require heat for germination.

All annuals sown earlier in the open ground should be thinned out when 2 or 3 inches high; water the ground before pulling up the plants. Sowings may also be made of perennials such as Columbines, Sweet-peas, Poppies, Cornflowers and Primroses for late autumn or spring blooming. Plant the seeds deeper than in early spring, as the moisture layer is lower down: keep the surface loose and soft.

Seeds may be sown later and plants set out later in the coast regions than in the interior, as there is more moisture in the air, and the summer temperature is lower.

Take up the Violets, divide and remove the runners in readiness for next winter's blooming.

Carefully conserve the moisture in the soil by constant cultivation and by mulching the beds with old manure, lawn clippings or straw. Use liquid manure for tub plants, and whenever plants seem to require extra food, nitrate of soda acts as a stimulant and the plants assimilate food better afterwards.

Smilax will begin to show new growth, which should be carefully started on strings to prevent tangling, and all old growth removed. Mulch with old manure.

Keep faded Pansies picked to prevent seed formation; also do not allow seed-pods to form on the Sweet-peas, as it prevents blossoming. The Sweet-pea beds must be kept well-watered and mulched with old manure or grass, and drench the foliage well, if red spiders attack the plants.

Chrysanthemum cuttings may be taken now from the spring shoots from the roots of last year's plants; plant in boxes or in rows in the open ground until rooted. Cut back the blooming shoots on young Carnation plants for better form and blooming. Dahlia tubers may be set out where they are to grow.

Always keep seedlings in reserve for transplanting and replacing each season the plants which have finished their year's work.

HOW I FEED MY ROSES

REV. SPENCER S. SULLIGER, D.D.
Hon. Vice-President the American Rose Society

AFTER years of careful comparisons and recording results, I feel sure there is room for great improvement in the ordinary methods used in fertilizing Roses.

FIRST: There is gain in keeping in mind *feeding* the rose plant instead of *fertilizing* it; and feeding is really what it is. Queen Rosa having no teeth, her food must be properly prepared and in liquid form before it can be used. Progress in feeding the Rose has been greatly hindered, when new methods are proposed, by someone bobbing up with the age-old cry: "That method is not scientific." Well, who cares if it isn't, if the result of the feeding is vigorous, healthy canes, fine foliage, and quantity and quality of beautiful bloom? Then, who is to say that any method of feeding the Rose that brings these results year after year, is not scientific?

Again, if a certain method of feeding the Rose is ignorantly or carelessly misread or misunderstood, and the feeding method therefore wrongfully used, is it fair to blame the method?

That more than one method of feeding the Rose will bring satisfactory results is true. But if a certain method, based on a theory that practical use for years proves to be substantially correct, brings very gratifying results in growth of bush, and in quality and quantity of foliage and bloom, certainly the claim that the method is not scientific ought not be very seriously considered. No criticism of a method based wholly on theory and not upon a fair trial of the method, gets a "rise" from me.

I believe rotation of fertilizers is just as important as rotation of crops, and that a fixed combination of fertilizers, used year after year, is not as good for Roses as the same fertilizers used separately and changed more or less each year. Furthermore, this method seems to me as scientific as it is practical. Following the plan outlined in the April, 1924, issue of this magazine, I fed my Roses in 1924 as recorded below. Of course, the dates are not to be literally held to, although they are about the proper dates for my region (Tacoma, Wash.)

(Continued on page 282)

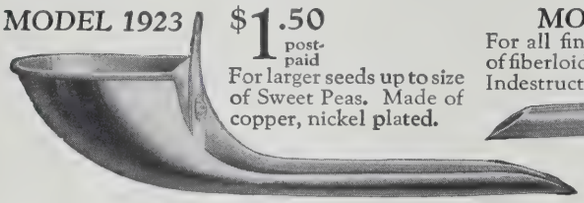
NOW is the time for the Sowrite Seed-Sower

Sows Seeds at a Touch!

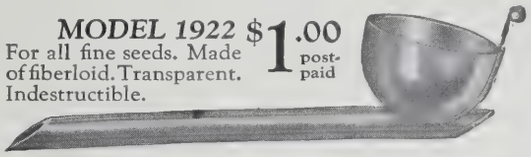
Assures Strong, Vigorous, Healthy Plants

"Sowrite" scatters seed individually; prevents crowding and choking of seedlings. Eliminates guesswork because you can see each seed drop, no matter how fine. Saves time because you can sow seeds twice as fast. Order a "Sowrite" *Now* for the sake of finer and better plants—a wonderful gift, too, for all your friends who have gardens.

MODEL 1923 $1.50 post-paid
For larger seeds up to size of Sweet Peas. Made of copper, nickel plated.



MODEL 1922 $1.00 post-paid
For all fine seeds. Made of fiberloid. Transparent. Indestructible.



"Seerite"—The Perfect Label for Every Purpose

Always readable. Not affected by atmospheric conditions. For indoor and outdoor propagating beds, seed beds, rose or rock gardens and general use in the flower and vegetable garden. *8 in a box.* Per Box $1.00 post-paid

"Growrite"

The Perfect Food for All Plants

Highly concentrated; water soluble. Quick acting, yet lasting. It furnishes plants the vital elements of fertility in a form that can be immediately taken up, and its effect is apparent in a short time. Produces luxuriant growth. Intensifies the color of foliage and bloom. One pound can $1.00 post-paid

Highest Testimonials from

Hon. Francis D. Gallatin,
Com. of Parks, New York City.
W. A. Manda,
Horticulturist, South Orange, N. J.
Joseph Kohout,
President, National Fruit Growers Assn., Ill.
Bobbink & Atkins,
Nurserymen, Rutherford, N. J.
Siebrecht & Sons,
Horticulturists, New Rochelle, N. Y.
Prof. A. H. Nehrling,
Hort. College, Cornell University,
and many others.

SOWRITE, Inc.
784 Fifth Avenue
New York City

Enclosed is_____. Please send me (state how many)
_____Model 1922 and_____Model 1923
Sowrite Seed Sowers,_____Boxes Seerite Labels,
_____cans of Growrite.

Name_____

Address_____

G.

Fence *of* Lasting Beauty

The PAGE Super-Heavy Zinc Coat, approximately *5 times heavier* than that on ordinary fences, assures beautiful, lifetime protection for your home or estate.

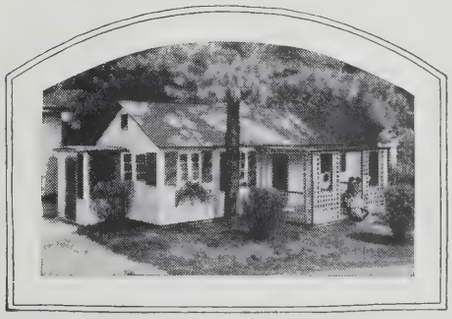
A Distributor near you will furnish plans and estimates promptly. Write for his name and address, and for illustrated booklet, FENCES FOR PROTECTION AND BEAUTY, mailed promptly without obligation. Address:

Page Fence & Wire Products Ass'n, 213F N. Michigan Ave., Chicago, Ill.

Distributing wire link products made by the
PAGE STEEL AND WIRE COMPANY, Bridgeport, Connecticut
District offices—Chicago, New York, Pittsburgh, San Francisco
An associate company of the American Chain Co., Inc., of Bridgeport, Conn.

PAGE PROTECTION FENCE

Erected in two days with unskilled labor



HODGSON HOUSES are beautiful in design. Painted in attractive colors, they are admired by all who see them.

Careful construction is an underlying principle in the manufacture of Hodgson Portable Houses. The woods used are the strongest and most durable known—red cedar for the walls and roofs, Oregon pine for the framework.

Hodgson Houses are shipped to you in sections painted and finished to the smallest detail by skilled wood-workers. These sections fit together exactly and are locked as tight as a drum with iron key-bolts. Steady and weather-proof, Hodgson Houses stand for years without repairs.

A cozy, comfortable Hodgson House like the above can be erected in two days or less without skilled labor. The sections are plainly marked and, being made of cedar, are light and easy to handle.

Send for our new catalog K. It gives prices and shows many actual photographs of Hodgson Houses. Also garages, play houses, dog kennels, poultry-houses, etc. Write for it to-day.

E. F. HODGSON CO.
71-73 Federal Street, Boston, Mass.
6 East 39th Street, New York City

HODGSON *Portable* HOUSES

Stops Them Before They Start

A Bugless Garden How To Have It

This tells how to make one thing do many things. And how to do it the easiest, surest way.

INSTEAD of having half a dozen different things, to kill as many different pests, you have one thing that does the work of all six.
Not only does it, but does it better.

In the first place, you catch them before they come on your plants at all.
You kill them right in the ground when in the larvae or worm state.
It costs you exactly 4 cents a gallon to do that with Dy-Sect. You saturate the ground around your plants.

Then with a stronger mixture of 1 part Dy-Sect to 50 of water, you have a spray costing you 12 cents a gallon to kill those that have come out of the ground before you sprayed it; or have slipped over from your neighbors, when your back was turned.

Even the skip-hop-and-jump rose chafer and swaggering rose beetle gives up to Dy-Sect.

The minute the Dy-Sect spray mixture strikes the air, part of it turns into a stupefying gas, which holds the pests still in their tracks. Then the other things in the mixture kill them deader than a door nail.

Dy-Sect holds them up then knocks them out.
It's a combined barrage and machine gun fire.

No other single spray made will kill so many pests from tomato mite to rose beetle.

How To Get DY-SECT

Dy-Sect is sold generally by seed concerns and garden supply places.
If you have any difficulty in securing it, send direct to us, and we will send it to you post paid, at the following prices:

Pint $1.
Quart $1.75.
Half Gallon $3.25.
Gallon $6.

A. C. Horn Company

Horn Building, Long Island City, N. Y.

(Continued from page 280)

READERS of my earlier article will remember that I have t Roses planted two rows in each bed, dividing the beds in ima inary squares, a Rose bush at the centre of each square (in that sen I use the word "square"). The feeding was as follows:

March 3. Scattered over the surface of each square and dug lightly, 12 oz. "C. M."[1] and 6 oz. of a mixture of very fine and mediu coarse bonemeal. Then I scattered a liberal quantity of unleach hardwood ashes over the whole surface of each bed. Why did I do thi You can practically dissolve bonemeal in a solution of concentrat lye, and this use of unleached ashes helps materially in making t mixed bone available for this year as well as for the year following.

March 10. Scattered over the surface of each square, and light dug in, 4 oz. ground lime rock.

March 18. Scattered over the surface of each square, and lightly d in, 12 oz. "C. M."

April 10. Scattered over the surface of each square, and lightly d in, 2 oz. potash-soda combination.[2] It is well to keep in mind th while nitrate of soda is a solvent rather than a fertilizer, thus helpi the Rose assimilate the fertilizers in the soil, its use also results in a fi growth of foliage, both as to size and attractive color.

April 26. Sprinkled over the surface of each square 1 pt. liqu fertilizer.[3]

May 15. Sprinkled over the surface of each square, after the soil ha been moistened with the garden hose, 1 qt. nitrate of potash solution

May 22, May 31, June 7, and June 14. Sprinkled over the surface each square 1 pt. liquid fertilizer.

June 30. Sprinkled over the surface of each square, after the soil ha been moistened with the garden hose, 1 qt. nitrate of potash solutio

July 12. Scattered over the surface of each square 12 oz. sheep guan and ½ oz. muriate of potash, well mixed and lightly dug in.

THE result of this feeding of my Roses was very satisfactory and I a not giving any anxious thought as to whether it is "scientific" not. Some of the weak Roses and some that were planted in Februar of that year, received one-half and less of the quantities given above.

I closed the season of 1924 more firmly opposed than ever to th shot-gun method of feeding Roses, and fully convinced that any improv ments and modifications later used in this method will not in the lea change the principle involved. And, briefly this principle is: Seldo to use combinations of fertilizers, but to use fertilizers separatel and with a period between the use of each, and *to vary those used fro year to year.*

Not for one moment do I suppose this to be the last word in feedin the Rose, nor that other methods will not also bring good results, but do believe there is a principle involved in the method of feeding th Rose used in these trials that is worth careful consideration and tho ough testing out by Rose lovers. Whether or no the method is techn cally scientific or "according to Hoyle" is of little moment—it seems t be tremendously practical, and that is what we are all after.

If those who have so kindly written me of the very satisfactory re sults obtained by them in following the directions in my earlier articl during the season of 1924, also follow the directions given in thi article during the season of 1925 and report results to me, I will be ver grateful.

I have moved from Kent, Washington, to my new home, 1510 Nort 9th St., Tacoma, Washington. My Roses will be in virgin soil for 192 The most of these Roses have been transplanted from Kent and are therefore, the bushes which had the treatment outlined in these tw articles. It will be interesting to note the comparative results of 192 between these Roses and the ones purchased and brought from othe soils and climates.

[1] "C M." is a dried and pulverized cow manure that is on the Pacific Northwest market. If i cannot be obtained, I would use a very liberal amount of good dairy fertilizer instead.

[2] POTASH-SODA COMBINATION.
Muriate of potash . . . . . 4 lbs
Superphosphate. . . . . 10 lbs
Nitrate of soda . . . . . 4 lbs
Powder and thoroughly mix.

[3] LIQUID FERTILIZER.
"C. M." 2 lbs or sheep guano . . . . . 1 lb.
Soot . . . . . 1 qt.
Put either of the manures that is used and the soot in a bag and suspend in water 8 gallons
Leave for one week, agitating every day, and use as directed.

NITRATE OF POTASH SOLUTION.
Nitrate of potash . . . . . 2 ounces
Water . . . . . 4 gallons
Dissolve and use fresh.

GARDEN MAGAZINE & HOME BUILDER

JUNE 1925

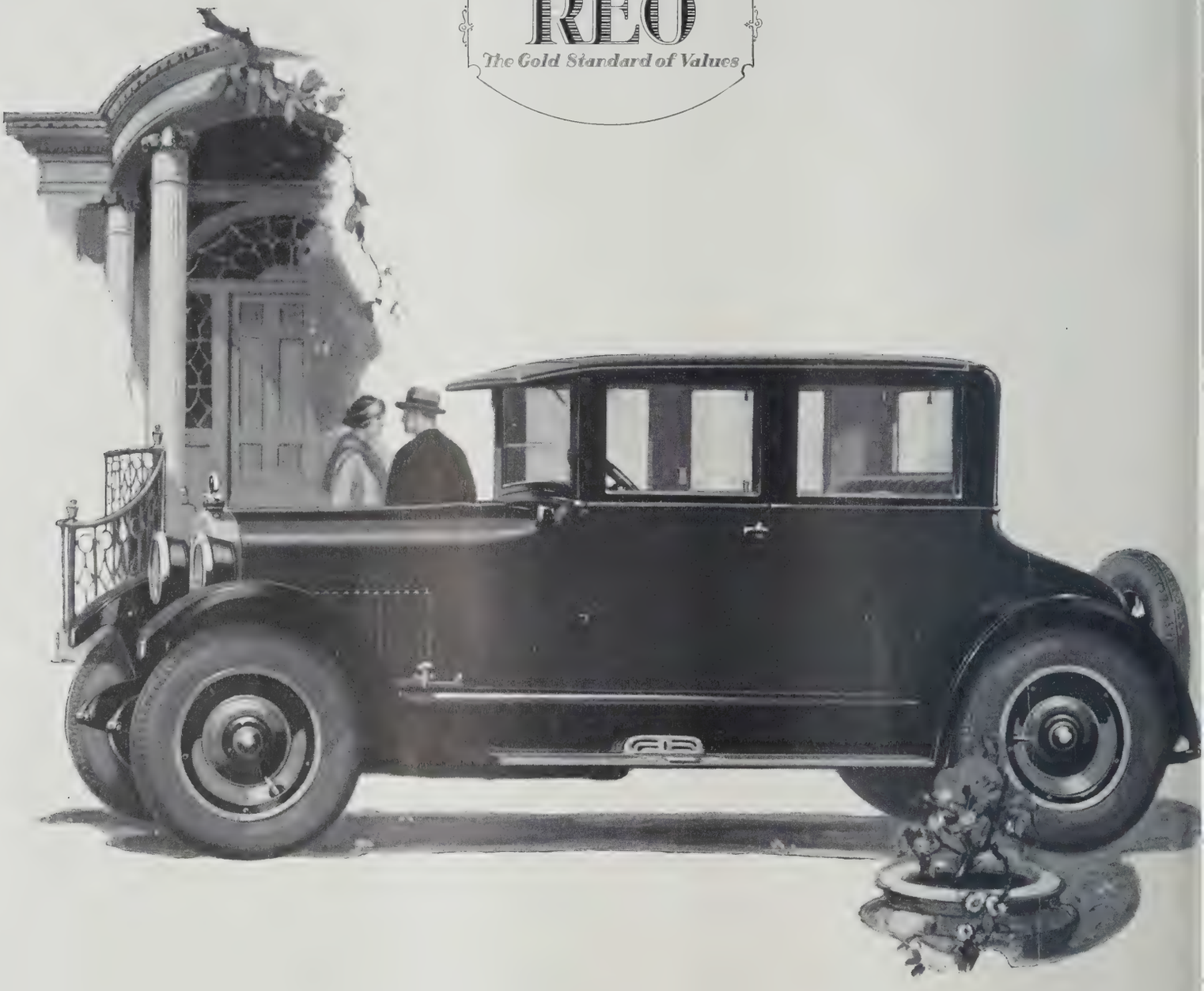
35 CENTS

Vol. XLI No. 1

Boston Doubleday, Page & Company, Garden City, New York Chicago

REO

The Gold Standard of Values



THOUSANDS of motor car buyers investigating Reo because of its long-famous mechanical excellence are finding that—

In addition to its inherent goodness, Reo has beauty of line, quality of body work, and completeness of appointments not exceeded in cars at twice the cost.

REO MOTOR CAR COMPANY ~ ~ LANSING, MICH.

From Carpet Bedding to Real Art in Gardening

ROBERT D. EDWARDS

THE FIRST SYSTEMATIC ATTEMPT TO POPULARIZE PERENNIALS IN AMERICA ESTABLISHING DUTCH BULBS IN GENERAL FAVOR

IT MAY have been the dream of a youth, with the soul of an artist, which urged that youth to express himself in creating beautiful gardens; or it may have been an impression created when that youth on the threshold of manhood, saw the natural beauty of an English cottage with its thatched roof and galaxy of garden flowers, that clenched his decision to choose landscape gardening as a means of expression. The choice once made, he brought to his work the clear vision of originality that has characterized genius in all the other fine arts.

Thirty-six years represents only a short time in the development of true art, but in the history of American gardening it has been a period of progress and achievement; a period that has seen the creation of gardens of grace and refinement to replace those which were only formal effects of gaudy design. In this period of rapid progress in American gardening, J. Wilkinson Elliott was a leader. It was his indomitable will and real courage that gave to American garden lovers a real art in gardening, making it possible for them to secure the materials with which to carry out advanced garden ideals.

When Elliott was twenty he visited England and it was his good fortune to meet William Robinson, the world famous horticulturist who was even then a leader in English gardening and landscape work. Robinson was carrying on a crusade against what was popularly called "carpet bedding," a term applied to the creation of formal garden effects by the use of Geraniums, Alternantheras, Coleus and other foliage plants. Instead, Robinson urged extensive use of the beautiful perennials that adapted themselves so naturally to outdoor English gardens. Inspired by his association with Robinson and his studies of European gardens, Elliott returned to America with genuine enthusiasm, and the definite purpose to urge the use of these same beautiful materials in American gardens. While it was his ambition to devote his entire time to landscape work, he found it impossible to persuade the American nurserymen to grow what he wanted. The necessity of importing from abroad, proved a blessing in disguise, for it enabled him to keep in constant touch with Robinson and other leading European horticulturists. However, so large did the demand for these novelties, especially Perennials, become, that it necessitated they be grown in America. His enthusiasm had made him a leader in this great American horticultural development, and realizing that he could not secure the hearty coöperation of American nurserymen, he gave up his personal ambition of landscape architecture to devote most of his time to growing unusual hardy plants in quantities, plants that would be a source of genuine pleasure to American garden lovers.

Pioneering in Dutch Bulbs

AT the time Elliott first became interested in Dutch Bulbs, there were only a few houses in the United States handling them. There was little knowledge of the fine varieties of Tulips, Daffodils, Hyacinths and other Dutch Bulbs in this country, as only second grade bulbs could be secured. The

Advertisement

few American dealers who were handling these bulbs imported them as a speculation, without definite assurance of a fixed demand. They charged exorbitant prices so that American flower lovers were not particularly encouraged to plant in quantity.

At first Elliott was commissioned by a few of his wealthy clients to select for them first grade Dutch Bulbs. In a few years his services were in general demand by garden lovers throughout the United States. This was the beginning of the world's largest import-to-order bulb business. The new varieties of Tulips, Daffodils, Hyacinths, and other bulbs were introduced as fast as they became available.

In popularizing Dutch Bulbs, Elliott literally succeeded in establishing a new industry in America. This he accomplished by visiting the bulb fields of Holland each year and personally selecting the best of the crops available for his American customers, a policy still followed by the Elliott Nursery Company. Although the average quality of bulbs handled in America has been greatly improved, the cream of the Holland bulb crop has, and will go to those buying by personal selection during the blooming season in Holland. As an example of the important position which the Elliott Nursery Company holds in the bulb trade and the high regard in which the firm is held by the Dutch Bulb authorities, Rhea F. Elliott, the present head of the firm, was invited and served as judge of the bulb exhibits at the Great International Flower Show held in Haarlem in May, 1925, the greatest horticultural event of its kind in the world.

Perennial Introductions

THE introduction of practically all of the classes of desirable perennials now under cultivation in America can be credited to J. Wilkinson Elliott and his successors, and therefore it is extremely difficult to make special selections from the list, but, it is of particular interest to mention the English Hybrid Delphiniums and the Japanese Iris as Elliott introductions. The latter can no longer be imported due to quarantine regulations.

Lemoine Hybrid Lilacs and Other Shrubs

THESE wonderful Lilacs were first imported and subsequently grown on their own roots by the Elliott Nursery Company. This nursery has been practically the only source of supply of these wonderful Lilacs grown on their own roots in America. Other shrubs which are now considered garden treasures of particular interest are the Lemoine Philadelphus; The Evergreen Bitter Sweet Vine; Pfitzer's Juniper; and Regel's Privet. Some of the above items were not first imported by Elliott, but it was he who grew them in sufficient quantities to sell at popular prices.

Seed Novelties

AS fast as seed novelities have become available, they have been introduced by the Elliott Nursery Company, but only after thorough tests to prove that they are adaptable to American conditions. Especially should be mentioned Elliott's Sweet Scented Lupines, a strain of perennial Lupines which in addition to a wide range of pleasing art and past colors, has a most delightful fragrance. A other unusual seed introduction was t Karlsruhe Balcony Petunia. Elliott first sa them growing on the balconies of the tow hall in Karlsruhe. The color, a rich viole blue, was unknown in Petunias in this cou try at the time.

Plants for City Conditions

AMONG the interesting experiments ca ried on by the Elliott Nursery Compar has been one to determine the shrubs ar plants that would grow in the smoky atmo phere of our largest cities. The company no leads among American Nurserymen in t propagation of materials suitable for such co ditions.

The Present Organization

THE Officers of the Elliott Nursery Com pany constitute a group of horticultur experts headed by Rhea F. Elliott, Stanl W. Leonard, Charles H. Sample, ar Charles Van Zyverden. Each one of these m has a thorough practical training in horticu ture, and a scientific technical education well. Elliott and Leonard grew up in a horticultural environment while Sample joine the profession by deliberate choice. The three men are the products of the best trai ing to be had in America in horticulture. Va Zyverden received his technical training Holland. He literally grew up in the Ho land Bulb fields, and knows Dutch Bulbs no American trained man could.

Advertisement

The GARDEN MAGAZINE AND HOME BUILDER. June, 1925. Vol. XLI. No. 4. Published monthly by Doubleday, Page & Co., Garden City. N. Y. Subscription price, $3.00 a year.
Entered as second-class matter at Garden City, N. Y., under the Act of Congress, March, 3, 1879.

Garden Magazine & Home Builder

LEONARD BARRON
Editor

LUCY E. HUBBELL
Associate Editor

JUNE, 1925

Volume XLI *Number 4*

July's Promise

"A spell lies on the garden;
Summer sits
With fingers on her lips."

THE seashore and a garden are, for many people, paradoxical—and often the planting about country homes on the waterfront is neglected because their owners haven't realized that attractive bits of living color and fragrance can be created at little labor and expense. In the forthcoming July number GARDENING BY THE SEA *by W. W. Fairbanks and A. G. Eldredge gives many practical suggestions concerning seaside gardens. Preparation of the ground, what to plant and when to plant it, and varying climatic conditions of the East and West coast are considered.*

ROOFS THAT BLEND WITH THE LANDSCAPE *by Lewis E. Welch, Architect, will appeal strongly to the reader who is thinking of building a new house or of remodeling an old one. Color, texture and design are discussed by a man who is familiar not only with the materials but also with their artistic application.* THE DECORATIVE USE OF TILES OUTDOORS *by Estelle H. Ries is full of interesting suggestions for bits of tile work in the garden, colorful links between the house and its surroundings.*

From the South comes a paragraph of garden hints—a practical and very logical addition to THE MONTH'S REMINDER, *written by Miss Ethel Hutson, Secretary of the New Orleans Garden Society.*

Readers' Service Department

Help will gladly be extended to any one desiring information on garden planning, home building, community planting, and other topics discussed on these pages or of special interest to readers. It will expedite matters if inquiries are sent direct to the Editors of GARDEN MAGAZINE & HOME BUILDER, *Doubleday, Page & Co., Garden City, L. I., and accompanied by stamped addressed envelope for reply.*

CONTENTS

COVER DESIGN: "THE MERRY MONTH" *Alice Willets Donaldson*

PAGE

PAGE PICTURES: THREE PENNSYLVANIA GARDENS . . . 301
NEWS AND COMMENT 304
OUR AMERICAN HOMES AND THEIR FURNISHINGS
IV. COLONIAL DAYS AND WAYS IN "PENN'S SYLVANIA" . . . . . *Ellen D. Wangner* 305
HOW TO BUILD A ROCKERY . . . *Harry A. Day* 310
SHRUBS FOR THE SMALL ROCK GARDEN 310
AN ALPINE GARDEN ON A CITY LOT 311
A LITTLE IRIS FROM THE HILLS OF NARAZETH *S. S. Berry* 313
A MODERN HOMESTEAD IN THE OLD MANNER *R. Brognard Okie* 314
DAFFODILS AFTER THE EMBARGO . . *Carl F. Purdy* 316
WILD GERANIUMS FOR ROCK GARDEN AND BORDER *Louise Beebe Wilder* 317
LITTLE GARDEN PICTURES IN THREAD 318
MITIGATING THE SUNSHINE . . . . *Estelle H. Ries* 319
A BRACE OF BOOKS FOR IRIS LOVERS 322
MYSTERIOUS WHIMS OF THE TULIP . *Rev. Joseph Jacob* 323
LITTLE GARDEN PICTURES 325
THE DIGNITY OF STONE . . *Mellor, Meigs & Howe* 326
GETTING UP TO DATE WITH GLADIOLUS *Grace A. McKenzie Clark* 328
BUILDING AND EQUIPPING YOUR GARAGE *Phil M. Riley* 329
HOME OF MISS ELLEN GLASGOW 331
PEONY PROGRESS OF THE RECENT DECADE *A. P. Saunders* 332
A SHEAF OF GOLDEN BOOKS FOR THE GARDENER *Amer Pindar* 335
KEEPING THE LAWN UP TO PAR . . . *A. G. Meating* 336
A LIVABLE LITTLE BUNGALOW . . *C. E. Schermerhorn* 337
VEGETABLES AND THE FAMILY WELFARE *Ida C. Bailey Allen* 338
REFLECTIONS ON THE FLOWER SHOWS 339
THE UNSEEN DELIGHT . . *Alice T. A. Quackenbush*
LETTING THE LITTLE FELLOW IN . . *Henry J. Eckstein*
GLIMPSES OF RECENT FLOWER SHOWS 340
AMONG OUR GARDEN NEIGHBORS 342
NATIONAL GARDEN ASSOCIATION 346
STARTING PANSIES FOR YOUR WINTER "PLAY-HOUSE" . 348
THE MONTH'S REMINDER—JUNE 350

Doubleday, Page & Co.
MAGAZINES
COUNTRY LIFE
WORLD'S WORK
GARDEN MAGAZINE & HOME BUILDER
RADIO BROADCAST
SHORT STORIES
EDUCATIONAL REVIEW
LE PETIT JOURNAL
EL ECO
THE FRONTIER

Doubleday, Page & Co.
BOOK SHOPS
NEW YORK, (4 Shops) { LORD & TAYLOR BOOK SHOP; PENNSYLVANIA TERMINAL ARCADE; LONG ISLAND TERMINAL ARCADE; 38 WALL ST.
ST. LOUIS, (2 Shops) { 223 NORTH 8TH STREET; 4914 MARYLAND AVENUE
KANSAS CITY, 920 GRAND AVENUE
TOLEDO, LASALLE & KOCH
CLEVELAND, HIGBEE CO.
NEWARK, 34 PARK PLACE
SPRINGFIELD, MASS., MEEKINS, PACKARD & WHEAT

Doubleday, Page & Co.
OFFICES
GARDEN CITY, N. Y.
NEW YORK: 120 WEST 32ND STREET
BOSTON: TREMONT BUILDING
CHICAGO: PEOPLES GAS BUILDING
SANTA BARBARA, CAL.
LONDON: WM. HEINEMANN LTD.
TORONTO: OXFORD UNIVERSITY PRESS

Doubleday, Page & Co.
OFFICERS
F. N. DOUBLEDAY, *President*
A. W. PAGE, *Vice-President*
NELSON DOUBLEDAY, *Vice-President*
RUSSELL DOUBLEDAY, *Secretary*
S. A. EVERITT, *Treasurer*
JOHN J. HESSIAN, *Asst. Treasurer*

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

Copyright, 1925, by Doubleday, Page & Co. All rights reserved.

Subscription $3.00 a Year; for Canada, $3.35; Foreign, $3.65. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879

Interested in Super-Fine Tulips? Then Please Order NOW!

OF well-known or standard varieties there are always bulbs galore—of different grades, to be sure! But—

If you have your heart "set" on a specific sort which can not be classed as common, then act *at once!* We know (just having returned from a 3-month journey through the bulb growing districts of Holland) that bulbs of the only grade we care to handle are going to command premium prices this fall!

Here are a few outstanding Tulips which, regardless of class or price, would be considered top-notchers in any collection:—

Mrs. Moon The loveliest golden yellow Cottage variety. **10 for 60c; 100 for $5.00.**

John Ruskin. Salmon-rose Cottage variety of indescribable loveliness. **10 for 65c; 100 for $5.25.**

Sirene. Perhaps the handsomest of all the Lily-flowered Tulips. Rich cerise-pink. **10 for $1.00; 100 for $8.00.**

Pride of Haarlem. Immense, brilliant rose-carmine Darwin of unsurpassed stateliness. **10 for 50c; 100 for $3.75.**

Princess Elizabeth. A superb, deep pink Darwin, turning rose-pink with age. **10 for 80c; 100 for $6.50.**

Dream. Pale heliotrope—one of the best Darwins in its class. **10 for 50c; 100 for $4.00.**

Bronze Queen. (Breeder.) Soft buff, tinged golden bronze inside. **10 for 50c; 100 for $4.00.**

Panorama. Very large Breeder of exceptional brilliancy. Orange shaded mahogany. **10 for 80c; 100 for $7.00.**

Grenadier. Dazzling orange-red Cottage variety—the most beautiful in this color. **10 for 90c; 100 for $8.00.**

Sir Trevor Lawrence. Reddish violet Darwin with purple tinges. **10 for 70c; 100 for $6.00.**

Special "Friendship-Building" Offers:—

5 each of above 10 superb Tulips	(50 bulbs in all)	$ 3.50
10 " " " " " "	(100 " " ")	6.50
25 " " " " " "	(250 " " ")	15.00

We call above our "Friendship-Building" Offers because we are sure that both selection of varieties *and* quality of bulbs *will* win us friends! Each variety is the peer in its class.

These Prices Good to August 1st ONLY

It's to our mutual advantage that you take prompt advantage of offers made! *You* gain by getting the pick of the bulbs of picked varieties; bulbs handled *only once* (in Holland) by the most experienced help; bulbs that come to you in well-ventilated *Original* packages. *We* gain by knowing *just where* we stand and can plan our packing and shipping season way ahead—at an economy.

Complete catalog of the finest bulbs produced in Holland gladly mailed on request. Also please refer again to our exceptional offers on inside back cover of May *G. M.*

ZANDBERGEN BROS., *"Tulipdom"*

Oyster Bay, Long Island, New York

Nurseries at Valkenburg, near Leiden, Holland

Dreer's Water Lilies

The month of June is the ideal time to plant out the gorgeous tender or tropical Nymphaeas or Water Lilies. We offer strong pot-grown plants that will flower freely this summer of a superb assortment in both the day blooming and night blooming varieties in many colors including white, light blue and dark blue, rose, pink, red, etc. All of which are fully described and offered in Dreer's Garden Book, which also includes a most complete line of seeds and plants for present planting. A copy free on application, please mention this publication.

Hardy Nymphaeas and Nelumbiums can not be supplied at this season.

Dreer's Water Lily Leaflet

Gives complete directions for the cultivation of Water Lilies, Aquarium plants and other Aquatics. Copy free on request.

HENRY A. DREER

1306 Spring Garden St. Philadelphia, Pa.

Woodland Gems

Those Contented Ferns

The very presence of ferns begets a sense of quiet, peace. They nestle close to mother earth and those that grow tall, bend gracefully toward the spot that gave them birth. Grow *more* ferns! I grow over 50 kinds, for practically every situation.

Two favorite combinations

I recommend *Collection No. 2* for *dry*, shady spots. It holds 4 different sorts, 35 plants in all, dwarf, medium and tall for **$5.00**

Collection No. 3 will thrive in *moist* shady places. The nine varieties it holds follow each other in season of display. 45 plants in all for **$6.00**

By cutting back the fronds, these ferns can be supplied any time during the summer. Fronds will quickly grow again after planting roots.

Other collections, for almost every conceivable soil and situation are listed on page 7 of my descriptive catalog for which please write. It offers, perhaps, the most comprehensive collection of native, hardy plants and shrubs. Gladly mailed free and please mention Garden Magazine & Home Builder.

EDWARD GILLETT **Fern and Flower Farm** **3 Main St. Southwick, Mass.**

GARDEN MAGAZINE & HOME BUILDER

Vol. XLI, No. 4 *JUNE, 1925*

Mattie Edwards Hewitt, Photo

"Behold, now, where the pageant of high June
Halts in the glowing noon!"

Bliss Carman

Sunshine and peace fill this walled garden, sweet with the savor of ripening fruits and bright with the blue of circling Forget-me-nots. Little Pear trees lift rich promise of harvest within the wall and along its base Strawberries cluster. Garden at the Chestnut Hill, Pa., home of Mrs. J. Willis Martin, Honorary President of the Garden Club of America

Mattie Edwards Hewitt, Photo.

"This web of a thousand gleams and glows
Was woven silently out of the snows
And the patient shine and rain.

To the wayworn soul you give your balm,
Your cup of peace, your stringèd psalm,
Your grace of bud and flower."

Ada Foster Murray

The informal garden has a friendly appeal, a sort of stretching-out-the-hand effect that more ordered spaces always seem to lack no matter how exquisite their greeting. There is something warm and tumultuous and utterly natural about a border like this where Larkspur and Phlox, Foxglove and Snapdragon jostle elbows in democratic fashion. Home of Mrs. Shelton Hibbs at Ardmore, Pa.

Mattie Edwards Hewitt, Photo.

"Across the quiet garden sunlight flows
In wave on wave like water, heavy bees
Hang drowsily upon the drowsy flowers,
For it is very still, and all the trees
Are pyramided high in green and gold."

John Presland

It is curiously strong, the impression of peace that enclosed gardens convey—as if happiness liked to linger within the warm embrace of walls which worry never dares to climb. Certain it is that in these locked places the scents and sounds of summer seem jewels in a golden treasure-house—a secret long cherished by peoples of the Old World and slowly stealing its way into the consciousness of American folk whose traditions go deep, as in the Eastern Pennsylvania region.

Garden of Miss Ann Thompson at Bryn Mawr

NEWS & COMMENT

THE roots of home run deep and wide and to the life of present-day America the early settlers in Pennsylvania made a definite contribution. As one of the four chief centers of Colonial culture—not culture in the sense of mere abstruse, desiccated "book larnin'" but as a gracious breadth of spirit in daily living—the Philadelphia region seems worth rather special consideration. "The future of our civilization depends upon our ability to select and control our heritage from the past," says Mr. Lewis Mumford ("Sticks and Stones") in his sparkling exposition of the solidarity of American life and architecture. Pleasurably and profitably then may we linger awhile (see pages 301-303, 314, 326,) among the substantial stone houses and affectionately tended gardens which continue to grace this mellow section of our land, sweet with the perfume of the past and bright with the eyes of hope, for "the aristocracies of the world have never doubted the supremacy of the home and garden and temple over all the baser mechanisms of existence."

LONG LIVE THE HOME!

AN IMPRESSIVE repudiation of the wail going up nowadays anent the abandoned sanctity of the home and the downfall of homes in general stands the recent Architectural and Allied Arts Exposition which spread its giant bulk from April 20th to May 2nd over four floors of the Grand Central Palace in New York City. No visitor could come away from so vast and vigorous a spectacle unconvinced of the hold of the home and everything pertaining to it on the life and imagination and activities of the nation. Manufacturers are not pouring millions into the decoration and construction of an outworn figment; architects, sculptors, artists are not spending their soul's blood for a mere shrivelled fiction—some five thousand or more exhibitions of crafts and handicrafts, of the creative and the purely practical arts were here united in stupendous denial of the statement that the home is an outworn myth, in overwhelming silent asseveration of its continued existence as the pivot about which all business and society revolves.

PLANTING BY SIGNS AND PORTENTS

FAR from laughing at signs any longer the fact is that scientific agriculture now believes in signs; but they are signs of a quite different nature from the old superstitions that guided the plantings of our forefathers, and have no relation to the "full" or the "dark" of the moon. We now know it is the most scientific sort of farming to plant Buckwheat when the Chestnuts are in bloom, and to put out Corn when the Oak leaves are the size of a squirrel's ear.

There is a natural relationship between the beginning of growth in plants and the state of the weather. By a little observation, we can select those plants that start growth at just the time we should be planting Peas, or Beans, or Cucumbers, and act accordingly. For instance, when the Silver Maples are in leaf, or the Poplars have their catkins, plant Lettuce, Mustard, Onions, Potatoes, Radishes, Spinach, and Turnips. From this beginning we can add to our plantings more and more of the tender plants as the days go by. Working thus, in accordance with nature's signs, one can hardly fail to have a successful garden.

Trees are the oldest permanent plants that gardeners have to observe; and every gardener has trees that he can observe—even though they may be another man's property. As trees go through the same processes year after year, observations on trees have especial value for gardeners. It has been noticed that trees start growth in a rather definite sequence, in any given locality. This sequence is fairly maintained, year after year. For instance, the Red Maples bloom before the Ash trees start; and the Ash trees are going strong before the Oaks show any signs of life. Year after year this happens. Always the sequence is unvaried. Why is it? What is the secret underlying it?

The secret, it has been found, lies in the matter of heat. Certain trees begin to grow only when certain totals of heat have been reached. These totals were ascertained by adding all the daily mean temperatures after January 1st and excluding the negative or below-zero temperatures. Thus when a total of about 210 degrees centigrade has been reached, the Silver Maple bursts into bloom in central Pennsylvania. Often that is in January. Always it is before the end of February. The last tree to start work is the Basswood. That stands dormant until a total of 1700 degrees has been reached. Between these two extremes, trees come on in regular order, as their respective heat totals are reached, year after year.

The significance of this for the gardener lies just here: some plants always start growth before spring is really at hand. Others never start until spring has really arrived. Too often we gardeners are prone to believe that a single swallow makes a summer—and in consequence we lose our earliest plantings. The seasons vary from year to year. Sometimes spring is early; sometimes it is very late. A thermometer tells us little, if we merely inspect it casually from day to day. A premature warm spell may fool us completely. But if we watch certain trees and plants from year to year, we will make few mistakes about our planting.

For instance, the Grape is almost the last thing to start growth in the garden. It never begins until spring has really arrived. If we check up by the Grape, we shall make few mistakes. Or we may select any other bush or any number of bushes. If we observe them carefully, year after year, we shall note that they start growth in regular sequence, and we shall discover that we may safely plant this or that when one plant or another starts into activity.—L. E. T.

NOTABLE PEONIES ON DISPLAY

THE American Peony Society will hold its annual exhibition June 5th, 6th, 7th, at Memorial Hall, Fairmount Park, Philadelphia (Pa.) in conjunction with the spring exhibition of the Pennsylvania Horticultural Society, so we are informed by Mr. W. L. Christman, Secretary of the American Peony Society. This promises to be an occasion of rather special interest to admirers of this "most precious of all hardy perennials," as Dr. A. P. Saunders puts it (see page 332), and a display that will draw near-by gardeners in general.

GARDENS THAT YOU MAY VISIT

A GENEROUS and delightful plan—this sharing of gardens each summer for the benefit of the less fortunate "neighbors." In 1924 and again this year a group of public-spirited owners on Long Island are opening their grounds to visitors and donating the small admission fee to the work of The Wayside Home for Girls at Valley Stream, a home in more than name where girls who have stumbled by the wayside are lifted by sympathetic hands and equipped with practical knowledge of dressmaking, gardening, household work, etc.—which will help them gain a surer footing on the path of life. Gardens to be opened in June for this gracious purpose are:

June 4 Mrs. Otto H. Kahn, Woodbury
11 Mrs. Bayard Cutting, Oakdale
18 Mrs. Egerton L. Winthrop, Brookville
25 Mrs. Cord Meyer, Great Neck
Mrs. B. B. Bryan, Grenwolde, Great Neck
Mrs. J. Herbert Ballantine, Great Neck

The list for July and later months will follow in the next issue.

The garden of Mrs. Valeria Langeloth at Riverside, Connecticut, published in April was designed by Miss Beatrice Dell, of Greenwich, and not, as stated, by Mr. Noel Chamberlain who did only the special planting about the pool as a setting for Miss Harriet Frishmuth's beautiful fountain figure.

COLONIAL DAYS AND WAYS IN "PENN'S SYLVANIA"

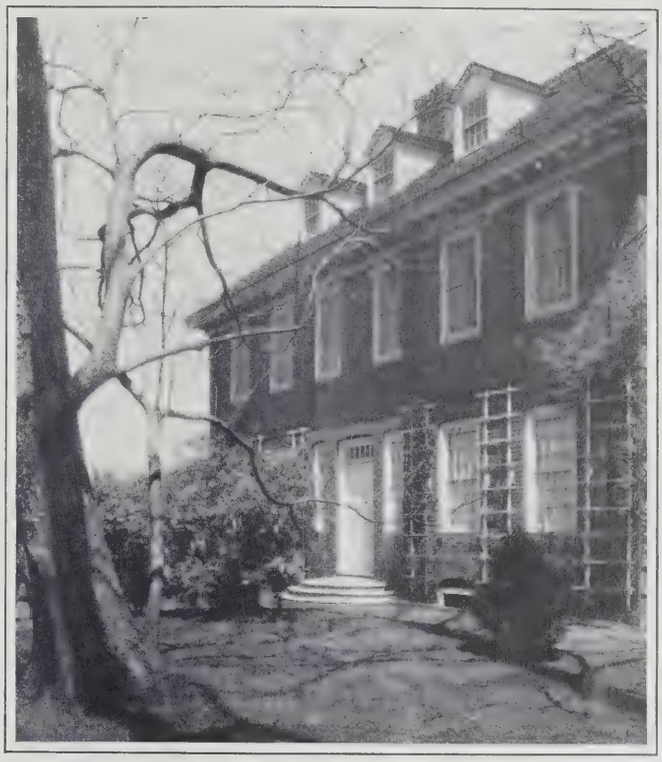
Part IV—Our American Homes and Their Furnishings

ELLEN D. WANGNER

Photographs by The Merwin Wilson Co., Mattie Edwards Hewitt, Philip B. Wallace, J. C. Mangans, and by courtesy of the Metropolitan Museum of Art, Elgin A. Simonds Co., Winthrop Furniture Co., P. P. & H. F. Hunt Co., R. H. Macy & Co., S. M. Howes Co.

The Message of a Gracious Bygone Period to the Modern Homemaker—To-day's Reproductions of Furniture Enriched by a Story

An early 19th Century French clock of gilded bronze or ormulu made for America in the days of rejoicing after the Revolution when patriotic figures and sayings were much used in decoration

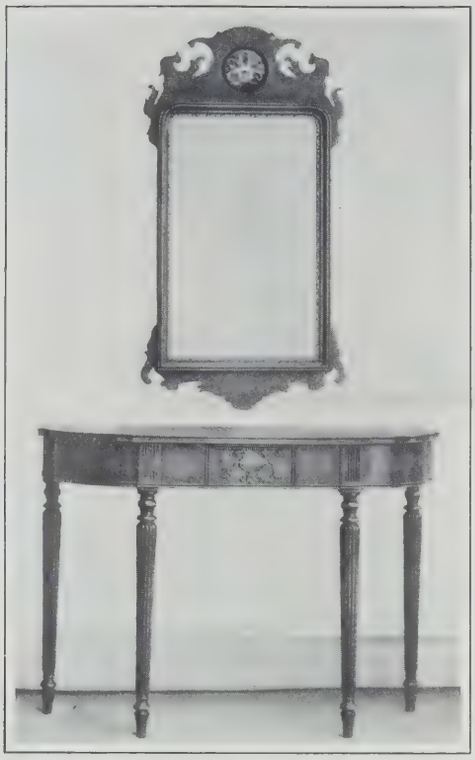


THERE is, perhaps, no section of our country that holds so many memories and traditions of the stirring days and happenings of Colonial and Revolutionary times as does Philadelphia and the nearby territory. Here the Declaration of Independence was signed and the Constitution adopted. Here lived Washington as first President and here were Benjamin Franklin and Robert Morris. When the British held the city and gave brilliant routs and balls, it was Major André who wrote of the largest one and, oddly enough, it was here that Benedict Arnold found his bride. This region has ever been blessed with a charming social life of unhurried leisure, with beautiful homes and cultured people.

From its earliest days, the settlement at Philadephia was one of contentment and prosperity. Before William Penn was granted his charter in 1682 the Swedes had settled along the Delaware. This colony was unlike any others along the Atlantic seaboard and in considering this whole matter of home-making in the new world, the difference between the four main settlements should ever be borne in mind. That of Puritan New England was for freedom of religion, and there the traditions of the English village and homes were kept alive. The settlement of the Dutch in New Amsterdam was that of a trading post. In Virginia, the early days were ones of famine, privations, and Indian massacres, these followed by the coming of the wealthy lords and planters. Between them and the Dutch were the Swedes,

"Stenton," the home of James Logan, cultured gentleman and secretary to William Penn; built in 1727-28 on the Germantown Road. "Half of the front of this house to the second story was taken up by one large, finely lighted room, the library of the book-loving master of the place. The hall was so ample that it served as a reception room"

The very essence of the best 18th Century decorative architecture finds expression in this room from the Samuel Powel house in Philadelphia. The finely moulded paneling, simple cornice and fireplace wall, mark it as one of the most beautiful of Colonial interiors. Here is a sense of gracious repose and dignity and yet withal a note of liveableness and hospitality that makes this room well worth the study of the modern homemaker. The tea-table, chairs, sofa and even the little candlesticks, are especially well-designed examples of American made Chippendale reproductions



A modern console table showing the influence of the Adam Brothers and fitted for either living-room or hall

industrious and peaceful, living an easy life of comfort and plenty in their new home. When Penn, with his following of men of wealth and his policy of peace, arrived, he found the way prepared for his "city of brotherly love." Here was no friction or strife; no want and hardships and, from the first, the settlement grew and prospered.

As its fame spread and conditions in England became worse, greater numbers of well-to-do home-seekers came to "Penn's Woods" to start anew. Penn, with his broad vision, extended an earnest welcome not alone to these rich emigrants but to workers of all kinds, helping them to get a start in every way possible. In leaving England, rich and poor alike brought with them many of their home-furnishings. With this wealth of equipment on hand and with workers eager and ready to work, it was but two years until brick houses were being built, and by the time that the little town was three years old there were several hundred houses, many of them of brick, spacious copies of English homes. These were often built in the country about Philadelphia, with acreage of such extent as to make them estates, their types suggesting the neighborly countryside of England.

Even in the simpler homes of those first years, where perhaps not much luxury was found, living was plenteous though plain. The houses were well-built though small, their floors being sanded in patterns by deft turns and swirls of the housewife's broom. The sandman went his rounds regularly, bringing at small cost this white, glistening floor-covering. The walls of these houses were whitewashed until about the middle of the 18th Century when wallpaper was commonly used. The living-room frequently held the bed as its chief furnishing and here there was always a large fireplace with dogs and andirons of a size to hold the huge logs, for, unlike the thrifty Dutch to the north of them, they had no objection to large, roaring fires when the forests about them held such seemingly inexhaustible supply of firewood. But even with the largest fireplace, the rooms were cold, and when Benjamin Franklin in 1742 invented the open stove known even to-day as the Franklin Stove, it marked one of the greatest forward steps in comfort.

Penn's own house, built in 1682, was palatial, of brick, two and one-half stories high, 60 feet wide, with a large hall in the center for meetings. Off of this hall several large rooms opened. This house was particularly famous for its beautifully landscaped grounds for he, like the other wealthy emigrants, tried to duplicate in Philadelphia the lovely gardens of England.

Many of these Colonial gardens were very elaborate and skilfully laid out, landscape gardeners being brought from abroad to supervise them, these bringing rare trees, plants, shrubs and even garden seats and sundials, as well as costly statuary. To-day this whole region is noteworthy for its gardens, holding in the scent of Moss-Rose bud and Cinnamon Pinks the fragrance of another day and time.

One of the most famous of these old homes was that of Samuel Powel, a room of whose historic house is shown on page 305. Built in 1768, this house—so filled with memories of the famous men and women who gathered there as the guests of its cultured owners—is still standing at 244 South Third Street.

Those early houses of Philadelphia were homelike and picturesque, mostly of brick or stone, the dominant style square, two stories high with an ample attic, and each having a large central hall. The lines of these houses suggest dignity and stability, bespeaking cheer and comfort and a genial hospitality beyond their wide thresholds. To-day these old houses with their fine proportions and extraordinary charm hold imperishably the best traditions of American customs and living.

THE furniture was in keeping with the houses themselves—chairs, couches, and tables that followed the fashions in England and France. Though William Penn and many of his people were Quakers, the simplicity of this sect was by no means evident as the years rolled on, but instead, elegance and richness were demanded alike for the homes of the rich and those less prosperous. The great four-post beds that were to be found in every home seem especially to have been richly decorated. These beds were made of maple and other local woods, mahogany not being generally used in Philadelphia until about 1722. Feather beds were in such demand that the supply was exhausted and the colonists advised all their friends who thought of settling there to bring above all else their own feather beds!

The hangings of these beds were often of the richest silks, satins, and damask; and much attention was paid to having the window curtains match those of the bed, the bedrooms usually being done in one color. Like the Colonial homes of New England, color was in demand, and the old inventories of Philadelphia homes frequently speak of blue, green, and yellow rooms. The beds themselves carried out this color scheme not only in their hangings but in their quilts and blankets, many of which were of silk.

With each incoming ship, each returned traveler, came greater luxury of both living and furnishings. This was particularly apparent in the textiles for drapery and upholstery. The rush-bottomed chairs of the earlier days were commonly used, but mingling with them were chairs upholstered in costly fabrics; walls were hung with satin and tapestry; while cushions, rugs, table covers, and window curtains were imported and of the most costly materials. There were also painted calicoes, linens, and muslins; Toile de Jouy from France and "glazed chince," all imparting a note of gaiety and color. Each home seemingly strove to outdo its neighbor in the matter of rich fabrics, and upholsterers' shops (which also did carving and gilding) sprang up in every part of the town. The following advertisement appeared in 1734 in a Philadelphia paper:

Next door to Caleb Ransteed's in Market Street, Philadelphia, all sorts of Opholsterers' work is performed, viz., beds after the most fashionable and plain way to take off the wood work, settee beds and easie chair beds, commodious for lower rooms, field beds, pallet beds, curtains for coaches, easie chairs, cushions, etc reasonable and with expedition.

N. B. Any person willing to have a bed stand in

An almost exact reproduction of the table shown in the room from the Powel house (preceding page) is this present-day table that is made as carefully and painstakingly as the original of 200 years ago

A modern drop-leaf table which closely follows those made by Duncan Phyfe at the close of the 18th Century. Here is the same graceful sweep of legs that marked the work of this master craftsman

THE FITNESS OF EARLY AMERICAN AND COLONIAL FURNITURE FOR THE MODERN HOME

The delicate lines of the comb-back rocker and Windsor chairs, the sturdy beauty of the rush-seated armchairs, even the pictures on the wall and the banjo clock continue the traditions of earlier days which still point the way to charm and comfort

n alcove which is both warm and handsom, may ıave the same hung and finished in the most elegant nanner customary in the best houses in England.

In spite of the gay colors used, a rare degree of taste was displayed at "Stenton," the home of James Logan (see page 305), the master's bedroom being one of harmonious tones of yellow ranging from the tawny lights of his maple furniture to the gayer walls and costly yellow window hangings. It was this care as to detail that made the dwellings of Philadelphia so beautiful and homelike that they have made a very definite contribution to American architecture and furniture. While much of the furniture was imported, the little town was famous throughout all the colonies for the skill of its joiners and cabinet-makers who created as well as copied.

In the room from the Powel house (page 305) the work was all done by Philadelphia artisans, a tribute to the superb quality of their work as well as to the delicacy and restraint of their designs. Simple and dignified, with its paneling exquisitely proportioned and molded, it is one of the finest interiors produced in America and is typical of the beauty to be found today in many of the homes of this cherished and historic section of our country.

The wallpaper in this room is particularly worthy of study since it shows what was actually used in the best homes of that time. It is a painted Chinese paper similar to that imported for Robert Morris. Consisting of 40 strips, each 4 feet wide and 12 long, in delicate tones which throw the mahogany furniture into bold relief, the paper is a continuous picture of Chinese scenes painted in watercolor. Had the entire room been done in this, it might have seemed over-decorated and, as if sensing this possibility the designer has made the fireplace wall entirely of white woodwork, its composition most unusual and distinctive. The over-mantel has a well-balanced broken pediment such as Chippendale used so frequently and so well, while the applied carvings and the richly decorated scrolls beneath the

In the 17th and 18th Centuries the development of new motifs in art and decoration resulted in an elaborate type familiarly known as "rococo," a contraction of the French words for "rock and shell." his shell design was quickly adopted in America not ily in furniture but in the tops of the corner cup- ards or "bofats" so popular. In this lowboy of the odern craftsman is shown a fine use of cabriole legs and this very popular motif

In this well-made 20th Century Windsor chair, the best of the earlier traditions have been adhered to. Made in mahogany with firmly woven rush seat, it seems suitable for any room in the house and harmonizes with almost any period

A replica of an 18th Century armchair of the style used by William Penn with the addition of rockers to meet the increased demand for comfort which is a prime requisite nowadays

Fashion has slipped into newer fashion so easily adown the years that furniture of several periods and styles sometimes blends without any sense of hiatus as in this pleasant room at the Connecticut home of Mr. C. W. Howard, designed by Henry W. Rowe, Architect. The doorway detail, built-in bookshelves, and deep window ledges add a distinct structural interest without which no room, however fitly furnished, can be completely satisfying

mantel make this end of the room the focal point of decoration.

To-day, if one is so privileged as to enter one of these lovely old houses which still stand in this region of gracious homes, there may be seen wallpaper or molding, panels or furniture such as this and which make this room (which may be seen at the Metropolitan Museum) so well worth studying. It holds for the modern home-maker suggestion upon suggestion of what to do if she would duplicate in her home the calm dignity and repose of a Colonial home.

The furniture, all made by Philadelphia craftsmen, is especially interesting since it shows the best of the Chippendale designs as carried out in this country. The carving on the highboy shows to what a degree furniture was elaborated, and in this connection it is interesting to learn, according to one authority, that highboys were considered as being suitable furniture only for the parlor and that "every householder in that day deemed it essential to his convenience and comfort to have an ample chest of drawers in his parlor or sitting room, in which the linen and clothes of the family were always ready of access. It was no sin to rummage them before company."

Evidence of good living among all classes in the town is to be found in the old wills and inventories that give such long lists of china, silver, and glassware, of brass and copper pots and pans. Benjamin Franklin, for all his democratic tastes, was not averse to having the very latest styles. Journeying to London in 1758 he gazed with delight at the many beautiful homes he saw, and then he evidently started out on an intensive shopping campaign as this letter to his wife very clearly shows:

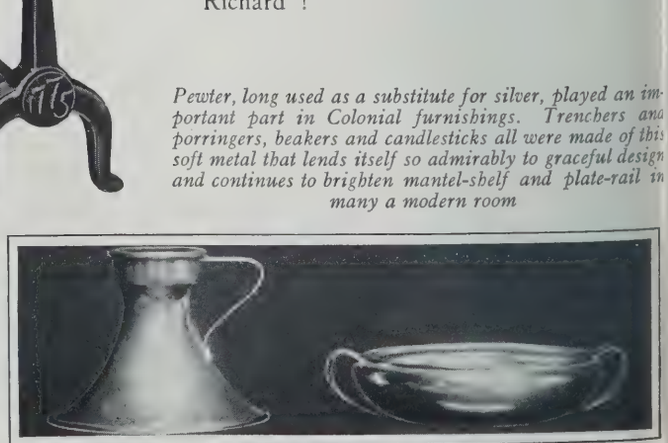
I send you by Captain B——, six coarse breakfast cloths; they are to spread on the tea table, for nobody breakfasts here on the naked table, but on the cloth they set a large tea board with the cups. In the great case is contained some carpeting for the best room floor, enough for one large or two small ones. This was my fancy.

Modern reproductions of andirons that were used in 1775 by Paul Revere. This type was a favorite in all the Colonies

Also two large Flanders bedticks and two pair of large superfine blankets, two fine damask tablecloths and napkins and forty-three ells of Ghentish sheeting from Holland. These you ordered. There are also fifty-six yards of cotton, printed curiously from copper-plates, a new invention to make bed and window curtains; and seven yards of chair bottoms, printed in the same way, very neat. There are also snuffers, a snuffstand and extinguishers of steel which I send for the beauty of workmanship. The extinguisher is for spermaceti candles only and is of a new contrivance to preserve the snuff upon the candle. I forgot to mention another of my fancyings, viz., a pair of silk blankets very fine. They are of a new kind. They are called blankets but I think will be very neat to cover a summer bed instead of a quilt or a counterpane.

Which letter and others he wrote give quite a new slant to one's idea of "Poor Richard"!

Pewter, long used as a substitute for silver, played an important part in Colonial furnishings. Trenchers and porringers, beakers and candlesticks all were made of this soft metal that lends itself so admirably to graceful design and continues to brighten mantel-shelf and plate-rail in many a modern room



IN PHILADELPHIA, as in all the other Colonial centers, the chairs seem most clearly to carry the tale of fashion's changes and to hold for us the story of those years. Early American chairs of straight lines there were, these found often in the same room with chairs of curves and twists that told of Flemish workers in England. Here might be a chair with curved trestles, cabriole front legs, and hoof feet which tell us of new rulers in England, that Dutch king and queen, William and Mary, who stamped for all time their imprint on American furnishings. There are black chairs, that sombre color so beloved in the furniture of all Colonial homes, side by side with gaily cushioned chairs of walnut or maple. And they all blend, for each marks a step down the years as fashion slid into fashion with but slight change.

After 1722 there were chairs of mahogany, the "beloved wood," in all its richness of color that made each piece of furniture seem particularly fitted both to the white paneled woodwork and the gay walls.

Showing clearly the influence of Chippendale at his best, this 20th Century chair holds all the beauty and finesse of line with which this master imbued his work

There are many variations of the Windsor chair, the most interesting being perhaps the comb-back. For an occasional chair, this type will be found most decorative

History is caught and held fast in the straight line or the curved; and these tables and chairs that are the inspiration of our own cabinetmakers are not so much inanimate pieces of furniture as they are pages from history, carved and hewed for us to read. The Windsor chairs, for which Philadelphia was famous, hold a story well worth the telling and which, says one writer, carries us to an English king. While it is true that this style of chair was first made in England, the truth of the story as to how it got its name cannot be vouched for. Once, so the story goes, King Charles saw in a peasant's cottage a chair of this type. It was restful and comfortable and he desired it. With him to desire was to have and so the chair was carried to Windsor Castle and, because of its oddity and the favor of the king, it became known as "the Windsor chair."

Someone brought a chair of this type to Philadelphia where it grew so popular that Philadelphia-made Windsor chairs were advertised for sale in all the other colonies. Originally such chairs were intended for outdoor use only and it is well to know that the earliest Windsors were, of course, never made of mahogany but were of native woods. Often left uncolored, they were usually painted against the weather, generally green or gray.

In Philadelphia as elsewhere in the colonies, the tea table was an ever-present adjunct of the living-room and little tip-top tables with tea service of silver or old Lowestoft were to be found ready for use. The daintiest china and porcelains of France and England found their way to Philadelphia, as did also exquisite silverware for both dining and dressing table. The corner cupboards were filled with glassware and costly dishes from every corner of the world. When the tax on tea made tea drinking a social offense, people began to search for coffee-pots, and so quickly was the supply of these exhausted that we read of one prominent family who lamented that not even a china one was to be found in the whole city!

IN READING of the shops in both Philadelphia and New York, one is amazed at the fanciful names which these serious business men gave to their workrooms. In Philadelphia we have the Half Moon, The Tent, The Crown and Cushion, Bell and Looking Glass, The Royal Bed, and The Crown and Tassel. New York seemed to pay especial attention to the naming of its shops, and we find such names as The Sign of the Golden Lock, The Sign of the Golden Key, The Sign of the Dial, and The Dial and Time. These latter were usually of shops that dealt in watches and clocks, where musical and chiming clocks could be found, the tall clocks brought from the East and which, gilded and carved, made additional pieces of fine furniture for living room or hall. Clocks were something more than merely utilitarian and must either do their part to beautify or to amuse as did one advertised which "repeats the quarters on six bells."

Clouds were coming up over the little city; the tax on tea but presaged other and sterner measures that brought the days of the Revolution. Feeling ran high and those people who imported goods of any kind from England were scorned by their more rebellious neighbors. At the actual outbreak of the war, during those strenuous, exciting days of the signing of the Declaration of Independence and the meeting of the First Continental Congress, the social life of Philadelphia was sadly disrupted. Neighbor distrusted neighbor and the ties and friendships of a lifetime were broken.

When Howe and his officers and army held the little city, much of its loveliest and rarest furniture was hastily moved to places of greater safety, but much of this was lost and of that remaining in the lovely old homes much was wantonly destroyed by the soldiers. With the coming of peace, however, Philadelphia very quickly recovered itself, taking on a new gaiety and charm when Washington came there to live as the first President.

It was then that the American eagle swept into prominence as a decorative motif, replacing any decoration that savored of English tradition. It was inlaid in picture frames, tip-top tables, desks, clocks, and knife boxes. It was painted on fans, ribbons, and textiles. The potters used it on their dishes and the brass founders worked it into openwork fenders of brass and engraved it on the andirons. It was painted in the upper panels of mirrors and mounted in brass on their tops. A very popular mirror was the small convex one surmounted by an American eagle crushing in its beak a snake, symbolic of the enemies of the new republic.

Mirror and fender, quaint teapot and table tell for us of to-day the tale of those early days and of the birth of our nation—a fascinating story this, revealed by the home-furnishings of another day, for it teaches not history alone, but gives us a measure of beauty by which we can gauge that of our own present-day homes. Such study of real antiques is essential so that we may know and appreciate the value of modern reproductions and buy furniture intelligently. There is in the shops to-day much so-called period furniture that is true to no period but that is a most horrible combination of many periods. Pieces like these cannot bring real beauty to any room—they are atrocities, not masterpieces. A little study of actual history, a sensing of the human element back of the different period styles, will give a background and a knowledge of true design that will bring to the modern home the same charm found in those of our ancestors. It is this beauty that the painstaking craftsmen of the 20th Century are working so earnestly to reproduce for us.

HOW TO BUILD A ROCKERY

HARRY A. DAY

Some Simple Points and Principles That Ensure Success

ROCKWORK may easily become a feature of any garden however small. Indeed, in many limited enclosures, where damp and shade render the soil unfit for most subjects, a rockery saves the situation. There are many types of rockwork: valley, cliff, wall, bank, etc. The best plan is to copy nature.

For all purposes, the method of building a rockery is much the same. First, excavate the soil to a considerable depth at the place where your rock garden is to be situated; and moreover let the dimensions be in accordance with your means of construction and power of making it effective. Do not be too ambitious concerning rockwork; a little goes a long way, and can always be added to.

In the cavity drainage material should first be placed. This can consist of whatever may be at one's disposal: builder's rubbish, stones, clinkers, boughs of trees—anything that will allow water to percolate readily. Or the soil at the bottom of the hole may be broken up, by means of digging tools, pick-axe, or crowbar, according to the hardness of the ground. Upon this "drainage" the earth taken out may now be shovelled back, mixing therewith some good strawy animal manure, grit, sand, soot, and lime.

When the replaced earth has reached the original level of the ground, after being well beaten down, the rockwork may be commenced. The material used depends upon the resources of the district and the largeness of the rockery-maker's purse; but the manner of its disposal is momentous.

The outline of the rockery may be likened to one's domestic stairs, but the rocks are placed so that they recede as they are built upward, each with a downward tilt toward the interior mass of soil; this formation facilitates the retention of moisture naturally or artificially applied, which is thus conveyed to the pockets containing the plants. No rock should overhang another in such a way that it prevents moisture falling upon the under stone. Of course, straight lines are neither necessary nor desirable; any arrangement may be adopted as fancy dictates, providing the one essential rule is kept in view—no over-lapping! As the rockery progresses, the bulk of earth behind the stones may be added to from the excavated soil, of which there will still be plenty left, and rammed well into the interstices of the rocks; otherwise there will be vacancies created between the "pockets" and the bulk of the soil; and the roots of the plants, on reaching these vacancies, will die for lack of nourishment before they can strike into the interior earth. Manure, grit, etc., must be mixed with the soil as the work proceeds.

"In this infinitely delicate and fascinating work of moulding the physiognomy of a landscape we can but feel our way, working with what taste and truth we may, steering away sharply from the spectacular, the pretentious, the weakly fussy, and from all rigid balance and formality; striving for strength and simplicity and a pleasing variety of contour, setting each stone with method and intention, and never just piled up anyhow."

The outer spaces between the rocks need not be filled just yet; the pockets thus formed will be provided later on either with a richer, finer soil, or with some special medium which may be required by certain plants. It is the bulk, or interior mass of soil that will eventually be called upon to support and feed the long, penetrating roots of the little plants that are placed in the outside pockets. Road grit (not too much) is an excellent ingredient, and so is old mortar rubbish, for the main body of soil.*

If desired, the frontal base of the rockery may be hollowed out and cemented, forming a conduit or basin wherein water may drain; or a properly constructed pond may be made. But at the base of a rockery many moisture and shade loving plants will easily find a congenial home.

In giving these simple directions, I have in mind just an ordinary surburban or town garden, and the ordinary, not too wealthy, people to whom it would belong. Of course, where money, space, and material are no object, the safest, surest, and most effective procedure is to seek the aid of professional and therefore competent men in building a rock garden.

*The following is a good blend for general use, and will answer the requirements of a large number of rock plants:

1 part good light loam
1 part humus
1 part clean sand
1 part stone chips

This rule may be endlessly modified and varied to suit the tastes of plants to which the table d'hôte is not acceptable. Some will like a greater proportion of sand, some a simple blend of sand and humus, others will desire the loam ration increased, and so on; a good many crave the addition of lime, and some an acid relish. But leaving for later consideration these fastidious ones, a surprising number will find the above mixture quite to their taste without change or modification at all.

Little Shrubs for the Small Rock Garden

From Louise Beebe Wilder's "Adventures in My Garden and Rock Garden"

NOTHING so readily contributes to the illusion of "real scenery" in the rock garden as does the artful placing among its stones and boulders of little shrubs, especially the dwarf conifers. The marvellous ingenuity of the Japanese in creating realistic landscapes within the limits of a bowl or tray we perhaps cannot match, but with the aid of our little green "properties," the natural dwarfs of the tree and shrub world, we can do a good deal toward the truthful reproduction of a rugged natural scene on an extremely small scale. Mr. Farrar has said that the supreme test of the rock gardener's craft lies in the placing of his shrubs; and he elsewhere enjoins us that "shrubs, together with rock, make the backbone, the salient note of the rock garden, and that the placing of our shrubs is no less vital than the placing of our rocks."

When the stones of the garden are in place it is wise to survey the scene with attentive eyes, taking careful note of the points where shrubs or evergreen could be used with the greatest effectiveness, and trying to visualize the particular type of tree best suited to each location. A tiny pointed Fir set at the foot of a sheer cliff causes the cliff to look higher and more precipitous; a low stunted Pine alone in the midst of a little plain gives the impression of loneliness and isolation to quite an astonishing degree. Thickets of Azalea or Huckleberry crowning the heights or crouched in the mimic gorges bring a rugged wildness to the scene, and the pool, if it is to play with truth the part of picturesque mountain lake, must lose its banks in matted undergrowth and marshal along its shores groups of black and brooding Pines and stalwart elfin

Amazing indeed this transformation in two years' time from "just a city lot 75 x 300 ft., a flat barren piece of land with potatoes growing where the house is now located"

An Alpine Garden

On a City Lot

at the Home of Mrs. C. E. Davis

New Haven, Conn.

Photographs by Crosby

"It was perfectly level and no trees," writes Mrs. Davis, the owner of this graciously gardened place. "The only natural advantage was an abundance of good soil; and the elevation for the alpine and woodland gardens was made from earth taken from our cellar"

Spruces. Slender types may be used to mask a slope; procumbent kinds to overhang a cliff; feathery Arborvitae and forms of Chamaecyparis thrive in the sheltered valleys. But it must be continually borne in mind that just as these will quite magically build up the illusion of a varied natural scene when intelligently used, they will as certainly destroy it, reducing the whole to a trivial and meaningless absurdity if a heterogeneous collection be simply scattered about without reason or intention. The choice and disposition of each shrub should be governed by the desire to bring about a definite effect and not merely by the urge to add a new variety to the assemblage.

Were we, when planting, able to keep clearly in mind the dignity and simplicity of real mountain landscape we should not be likely to go far wrong; but good sense and good taste are alike easily stampeded by the indubitable fascinations of the pygmy trees, notably of the conifers, even when seen growing in stiff rows in a nursery. Indeed, without some such restraining influence as a very slim pocketbook, it is almost impossible to hold our enthusiasms in check, even though we know their free indulgence means the end of all beauty and reality in our building.

There is no doubt that evergreens are foremost in importance for use in the rock garden, as perhaps they are in any form of gardening. The leaf-losing shrubs have their short day of prominence and lapse into comparative obscurity while the evergreens make themselves felt at all seasons, giving form and depth to the spring and summer loveliness, and filling the void of winter with freshness and cheer. In a small rock garden it might be wise to rely wholly upon evergreens, but where there is room the best of the deciduous kinds should without doubt be included. It is well to avoid all curious or grotesque trees and shrubs and the variegated-leaved and weeping forms, save in a few instances and special situations, as out of harmony with a natural scene. The inclusion of these abnormal forms quite spoils the beauty of many a rock garden as well as destroying all sense of its reality.

It is probably not necessary to sound a warning against planting in the rock garden merely *young specimens* of normally tall-growing species. These would soon outgrow their surroundings and their removal would necessitate taking down a large portion of the rock-work. Naturally dwarf forms only should be chosen, and the smaller the rock garden the more diminutive must be the little tree selected to grow therein. An infant Norway Spruce differs little to the lay eye from one of its pygmy forms when full grown but Picea excelsa will one day become a giant of its race, while Picea excelsa pygmaea, for example, will remain always dwarf and compact, a harmonious unit in the most inconsiderable mountain landscape.

The following is a selection of trees and shrubs suitable for use in the rock garden, on small places, in city yards, or wherever naturally low-growing forms are desirable—and no rock garden is so small but there is room in it for a few of these delightful little trees.

ARCTOSTAPHYLOS UVA-USI (KINNIKINNIC, BEARBERRY, MOUNTAIN BOX):—A low, creeping, broad-leaved evergreen with small shining leaves, found in pine barrens and similar localities in U. S. A. Spreads into patches several feet in diameter from a single main stem, and unfolds among its dark shining leaves in May and June small pink flowers, faintly fragrant. Invaluable for covering rocky slopes and sandy places in sun. There are a number of Western Bearberries that would probably be of value could we get at them.

CHAMAECYPARIS LAWSONIANA NANA (CUPRESSUS), LAWSON'S TINY CYPRESS:—A most lovely little tree of somewhat globose form with dusky shadows among the planes of its bright green foliage. Hardy in the neighbourhood of New York if given a sheltered position. Prefers a fairly moist but well-drained sandy loam.

CHAMAECYPARIS OBTUSA ERICOIDES (RETINISPORA OBTUSA SANDERI):—A small Japanese of exceptional charm. A low rounded bush, soft blue-gray in summer and deepening almost to purple in winter.

CHAMAECYPARIS OBTUSA NANA AUREA (RETINISPORA):—One of the few "golden" trees to be admitted to the rock garden. Very dwarf and slow growing, with rich bronze-gold foliage.

CHAMAEDAPHNE CALYCULATA (CASSANDRA CALYCULATA):—Leather-leaf, Cassandra, False-tooth bush. With the Shadbush and Red Maple this little native shrub develops its wands of tiny white blossoms. It will grow in ordinary garden soil or in the rock garden bog. Eighteen inches.

DAPHNE CNEORUM, GARLAND FLOWER:—A most lovely plant for partially shaded banks, with narrow evergreen leaves and trailing branches ending in round clusters of deep pink, deliciously fragrant blossoms. Flowers in May and again in late summer. Not a very easy plant to keep, but does best in a soil largely composed of sand and peat. Twelve to eighteen inches high and growing several feet across.

EMPETRUM NIGRUM, CROWBERRY, HEATHBERRY:—Low, creeping, heath-like little shrub reaching a height of only a few inches. Purplish flowers of small account but dark fruit more conspicuous. Likes a sandy, peaty soil. Found on mountain tops of New York and New England, etc.

ERICA CARNEA:—The best and hardiest of the Heathers, growing six inches tall and flowering very early in the year. There are several forms but the bright pink one is the best and most striking. Makes a nice picture with *Daphne mezereum*. Prefers sandy, peaty soil and hates lime. Give a mulch of leaves in winter.

GAYLUSSACIA BRACHYCERA (VACCINIUM BUXIFOLIUM), BOX HUCKLEBERRY:—A rare little Huckleberry found growing in dry woodlands and pine barrens of Pennsylvania, Delaware, and New Jersey. It grows only a few inches tall and has tiny shining leaves and little clusters of pink-and-white bells in May. Sun or shade. A gem.

KALMIA POLIFOLIA (K. GLAUCA) SWAMP LAUREL:—A little low bush from six to eighteen inches tall that is very pretty in April or May when the slender stems are hung with pinkish-purple bloom. It is the first of the Kalmias to bloom. Likes a moist soil with sand and peat. *K. polifolia mycrophylla* is a prostrate, trailing form, found high up in the Rockies in damp, peaty hollows. It has narrow leaves and widely flaring crimson cups. Where can we get this?

LAVENDULA:—Well-known gray-leaved shrub, the dwarf compact forms of which are suitable for a place in the rock garden. Good grown in walls with hot exposure. The narrow-leaved forms are hardiest. Clip to keep from growing leggy.

PICEA ALBA ALBERTIANA:—A delightful little pointed Spruce, so slow-growing that a plant eight or ten inches tall is about eight years old. It would remain in scale with its surroundings in a rock garden for a long time. This tree has but recently come into commerce. It is a form of the White Spruce found in Alberta by Mr. Jack and brought to the Arnold Arboretum. All the plants now in existence have been derived from these.

PICEA EXCELSA MAXWELLI:—The most fascinating of pygmy trees, low, irregular, cushiony in form, apparently cowed and tortured by ages of elemental hardship. Brown branches and light green foliage. Growth particularly lovely in spring.

LEIOPHYLLUM BUXIFOLIUM (DENDRIUM BUXIFOLIUM), SAND MYRTLE:—A delightful little bush from the pine barrens of New Jersey, with dark Box-like leaves and a smother of white flowers in April, lasting many weeks. Grows only about eighteen inches tall and is compact and orderly. Half shade, sandy soil. The veriety, *prostratum*, is found in the high mountains of North Carolina and Tennessee. It is dwarfer and closer-growing and blooms as freely. Invaluable shrub for small rock gardens. Perfectly hardy in the neighborhood of New York.

PACHYSTIMA CANBYI (PACHISTIMA), MOUNTAIN LOVER, RAT-STRIPPER:—A little low plant, spreading and holding itself close to the ground, the branches often rooting. Small, narrow oblong leaves and little brownish-red blossoms from the axils of the leaves. It is found on cliffs and hillsides in southwestern Virginia and northwestern North Carolina.

PINUS MONTANA UNCINATA:—Said to be the lowest-growing form of the mountain pine, spreading broadly but remaining dwarf and compact. All these pines hold a fine rich winter colour, very different from the fainting, pallid Arborvitaes.

TAXUS BACCATA ERICOIDES (MICROPHYLLA):—A dwarf bushy form with slender branches and narrow pointed leaves.

THUJA OCCIDENTALIS PYGMAEA:—Little dwarf blue-green bush of upright habit. Attractive. *Pumila* is also a good dwarf form, dark and compact.

VACCINIUM VITIS-IDAEA, COWBERRY, MOUNTAIN CRANBERRY:—Delightful in flower and fruit. A little shrub six to ten inches tall, creeping, with dark shining leaves that turn a fine bronze-red in autumn, and sprays of waxen pink bells followed by scarlet berries that persist throughout the winter. A good rock shrub for well-drained positions.

The very illuminating comment and dependable lists of dwarf shrubs given above have as their source no less an authority than Louise Beebe Wilder (see Chapter XV, "Adventures in My Garden and Rock Garden") whose long friendship with plants makes her findings of especial value. Gardeners who are planning to build a new rockery or add fresh material to one already established will find this book of Mrs. Wilder's a veritable treasure house. On pages 30-33 of the March 1924 issue of GARDEN MAGAZINE & HOME BUILDER *also there are helpful lists of herbaceous and woody plants for rock-garden purposes by two well-qualified experts, Mr. Montague Free, Horticulturist of the Brooklyn Botanic Garden, and Mr. Stephen F. Hamblin, Director of the Botanic Garden of Harvard University.*—ED.

A Little Iris from the Hills of Nazareth

S. S. BERRY

Author of "A Hobby in Crested Irises" (Dec., 1923), "The Mediterranean Irises" (June, 1922), and other articles

Photograph by Wm. N. Kline

Diminutive and Fastidious but Delightful in Its Elusive Fragrance and Variable Hue—A Small, Choice Jewel for Sheltered Sunny Nooks and Open Spaces in the Rock Garden

RELATIVELY uncommon in cultivation is the tiny bulbous Iris from Palestine which is the subject of the accompanying photograph. The latter, taken in my garden in December (1924), has a rather special interest since the species in question, Iris vartani, has probably not been successfully flowered very many times in the United States and it is doubtful whether many of our gardeners interested in Irises have ever seen it outside the pages of certain of the Dutch and English bulb catalogues. Even illustrations of it in the literature are exceedingly hard to find. As I write this (December, 1924) some half dozen of the wee plants are gay with bloom in my garden, and as they are in their second season of growth and show some increase, not having flowered at all their first season, I risk the hope that they are finding this clime sufficiently like their sunny home on the hills of Nazareth to endure the accommodations that we can afford them.

In English gardens this species is reputed one of considerable difficulty to handle, usually flowering the first season only to die out the next or the one thereafter, which may explain why it is so inadequately, even confusingly, treated in much of the literature. True, like most of the other bulbous Irises, I. vartani is a very variable species. Even my little series shows this, for scarcely two of the bulbs have blossoms alike. So we find Lynch stating that vartani is not fragrant; Miss Armitage describing it as a delicate, "refined-looking" pale lavender flower "deliciously scented, like vanilla"; and finally the dictum of Dykes that "as the colour is a poor, slaty blue, it would hardly be worth cultivating, except for its delightful scent of almonds, and for the fact that it flowers when few other Irises can be relied upon to send up their blooms."

SO FAR as the flowers in hand are concerned Miss Armitage has all the best of it even though they are almost a true blue rather than lavender and vanilla is hardly the comparison which is suggested to any of us here by the scent. The material studied by Dykes must have been very unfavorable and scarcely did justice to the species, as his statement is very misleading, almost in entirety. The color of only one of mine, and that the poorest, a splotchy little flower with an almost white crest and deeply cut tips to the falls, could be described as at all a "slaty" blue. The others approach very nearly a clear sky blue, a difficult tint to match exactly by Ridgway, but coming rather between light neropalin blue and light alice blue. These are very unusual hues indeed for an Iris, and could they but be transferred bodily to some towering member of the Bearded group would occasion some of our fanciers a furor for fair.

As to the odor of the flowers, fragrant they certainly are and deliciously so, but there seems no evident suggestion of almonds. As a matter of fact the fragrance seems to vary from one plant to another about as much as the hue of the flower, constant only in that it is always sweet, always delicate, always elusive in its subtle hint of some precious wilding that no one as yet seems able to name, although the scent of some of the plants certainly brings to mind that of our common little Californian Yellow Violet (Viola pedunculata).

Even in the descriptions of the form of the flower parts there is some confusion in the literature. In my flowers the crests of the style branches are acute and very long, but certainly not longer than the blade, although this has lately been set forth by Dykes as a leading diagnostic feature dividing this species from the nearly related histrio. Rather with such plants must one share the reliance placed by Foster on the early-flowering habit and "the narrow claw of the fall expanding into an oval blade", for convenient diagnosis.

MY FIRST flower unfurled itself on the first day of December and there were still some to be caught in the severe freeze which was suffered on Christmas Eve. Without this mishap they would doubtless have lasted to the New Year as a single blossom may endure a full week before wilting, and there is often a succession of several from a single bulb. The largest I had was about two and a quarter inches measured from the tip of one fall to the tip of its neighbor, but the perianth tube (there is no true stem evident) was only some three inches tall as against the six inches or more described by English writers. The odd, four-sided leaves attain some growth before the flowers appear, being at this time already six inches or so long. Through the flowering season and then on through the winter and spring they grow to a good length, only to die away entirely as the dormant period approaches. In summer the bulbs apparently enjoy a thorough rest and baking, lack of which would almost certainly be fatal.

A SHEET of this Iris all in flower would be an exquisite mass of color at a time when colors, especially the more delicate ones, are scarce with us, but a sufficient quantity for this would not be easily available. Single specimens are not suited for ordinary rough-and-tumble gardening, but for some choice nook in the rock garden a small group of Iris vartani is a delightful subject.

IRIS VARTANI

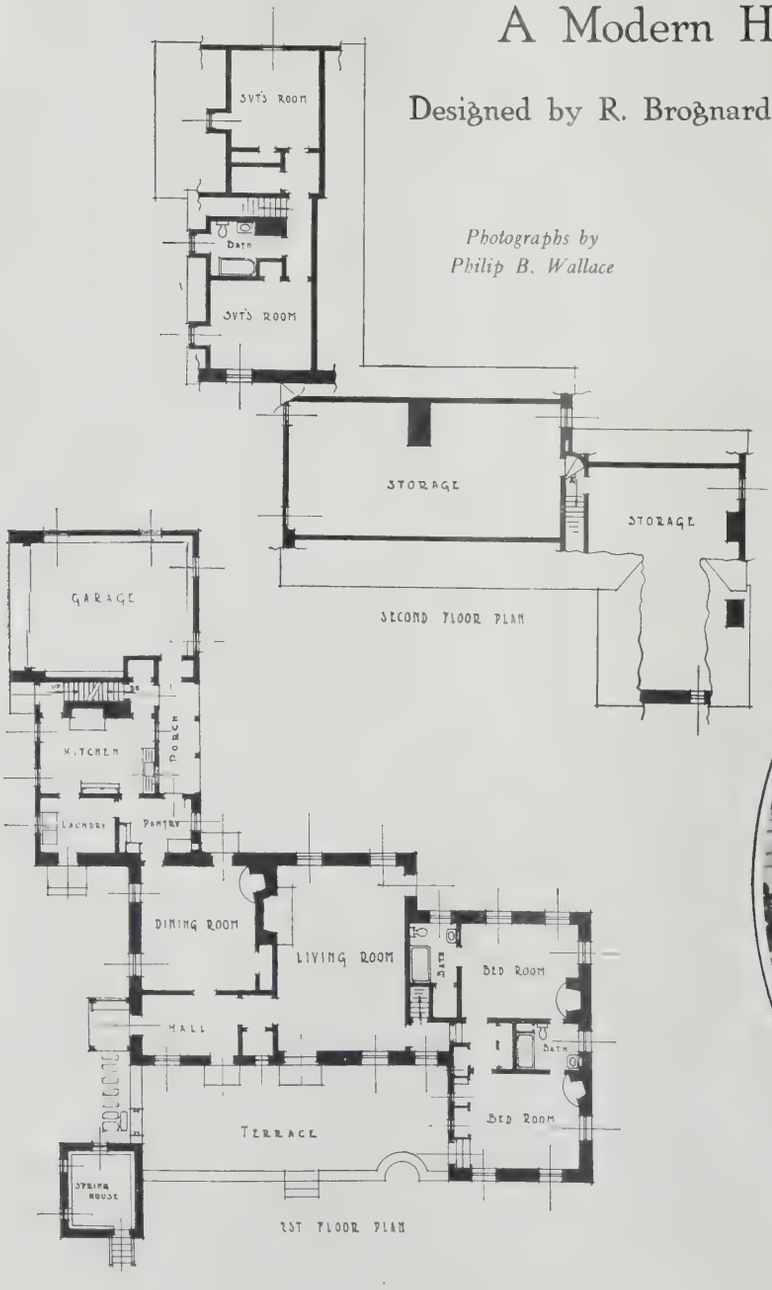
This choice captive from the hills of Palestine unfurled its sky-blue flag on December first in the author's garden at Redlands, California

A Modern Homestead in the Old Manner

Designed by R. Brognard Okie, Architect for Mr. Charles Pickett Stokes at Narberth, Pa.

Photographs by Philip B. Wallace

Beneath the appearence of casual meandering lies a careful plan which at once differentiates this dwelling from its earlier prototypes which, like Topsy, just grew as occasion demanded. Somehow the architect has managed to retain all the leisurely charm of the old homes and yet meet the more exacting demands of modern standards of comfort—there is a certain logic, too, in the linking of all things under one roof and everywhere the tendency grows to bring garage and house together



Restraint and a forthright simplicity of treatment is evident within and without this Narberth house designed by Mr. Okie (see opposite page). View of the dining-room, and above a "close-up" of the service wing. The interestingly combined wood and stone, also window and doorway detail are worth consideration

DAFFODILS AFTER THE EMBARGO

CARL F. PURDY

The Veteran Bulb Grower, Collector, and Pioneer Horticulturist Looks Into the Future and Gives Us a Forecast of Things To Be

EDITORS' NOTE: When Mr. Carl Purdy gave in December, 1922, an account of his studies and conclusions upon the vexing question of American bulb production he shed a ray of real light over a much befogged issue. His account was largely quoted in trade channels. Therefore his present contribution, bringing things up to date in view of the impending exclusion of Daffodil bulbs, has a special significance for our readers who want bulbs in the spring garden.

IF THE virtual embargo of certain Dutch bulbs is continued under Quarantine 37 Americans needs must grow most of these bulbs or go without. A great change has indeed come over the general question since the possibilities of growing commercially such bulbs as Daffodils, Tulips, Hyacinths, etc., was discussed in December, 1922. The embargo on Daffodils goes into effect at the end of this year and there is reason to suppose that if the present policy of exclusion is continued, Tulips and all other bulbs will later be put on the prohibited lists.

Prior to this "quarantine" measure the great question was as to whether Americans could grow and distribute the so-called Dutch bulbs in competition with Holland. From now on it will be rather what the public will pay for them and it is certain that the prices of Daffodils will very greatly advance at once. I think they will be treble what they now are since, at best, the number planted will be but a fraction of the number used annually.

If it were absolutely certain that the present policy would be continued for a long period, trade competition in bulb production would switch from Holland to the United States; and sooner or later some place or places would emerge because of their natural qualities or through the greater ability of some man or men and become the American centers of this industry. On the other hand, if the guarantee of the American market were withdrawn by a reversal of the quarantine policy it is probable that the best of these American centers would be put to it to continue in the bulb business.

It is, I think, quite pertinent to inquire what are the advantages—advantages so formidable that no one has been able to challenge their supremacy in fair competition—which have given Holland control of the world's bulb business for so long a period, and to weigh America's possibilities:

1—*A soil and climate favorable to the culture of a majority of the bulbs.*

There is not a particle of doubt, I think, that the best conditions for each one of the Dutch bulbs can be found in different places in America. The greater question will be as to whether any one location combines conditions favorable to nearly all of them or to as large a proportion as are really at home in Holland. I believe that this is undoubtedly true of several regions, as for example, the great Puget Sound country.

2—*Skill acquired through a long period of time,* and including not only well-trained laborers but men who know the diseases of the plants.

Such skill as the Dutch have acquired is not to be achieved in a short time. Yet its acquirement will not, I think, take nearly as long as it did in Holland. There are few trade secrets in this line. The processes are well known and many of them have been published by the Department of Agriculture; and, moreover, there are quite a few trained Hollanders who would not object to bettering their fortunes in this country. My observation leads me to think that while in minute care and plodding the Dutch bulb worker is a wonder, yet in the application of labor-saving inventions and better methods generally the American industry might outstrip them. It has been so in many other industries.

3—*A central location as regards world trade.*

Easy contact with world trade is America's weakest point. The country is so large and freight rates so high, that I cannot conceive of a likely place which would not be under some disadvantages in American competition at best, and very great ones should the "quarantine" policy be reversed at some future date. Puget Sound, for instance, well illustrates this, for where is a place less central? And this point interlaces with the next.

4—*The fact that Hollanders have made themselves the centers of the industry and that from a Holland firm practically any bulb could be bought.*

They do not grow all bulbs, by any means, but they are the distributing center. As a corollary of this the Dutch could make shipments in such volume as to get very favorable terms of transport and time. As I see it, Holland's very greatest advantage is not in climate, or soil, or skill; but in trade connections built up through centuries. The Dutch bulb men know the trade everywhere, and the buyers can depend on them. If a man wants a dozen or a hundred sorts of named bulbs the great Dutch firms can fill his order whether the bulbs required were really grown in Holland or not. Those firms, as a matter of fact, grow their own bulbs only in a small part but are great bulb depots.

To illustrate how this worked: I used to have a retail catalogue of Dutch bulbs and, of course, bought my principal supplies in Holland. From the Department of Agriculture I learned of a grower in Virginia and by a test purchase of Daffodils found that his prices were as low as the Dutch, his quality excellent. One year I ordered certain lines from Virginia and some from Holland. The Dutch firm shipped to New York where, with various consignments for San Francisco in care of the same broker, they were combined to load a car and secure car-load rates. A full through car gets better service than way freight and twenty days afterwards my Dutch bulbs were in San Francisco. But the Virginia bulbs were not at hand. My catalogues were out, many orders booked. Customers are always clamorous for quick delivery so after some wait I filled orders as far as I could, and when the bulbs from Virginia came in had to go through the same process again. What with extra notices to customers and other trouble I was fully penalized. But not only that—I paid over twice the freight per hundred pounds. Did I try it again? I do not see how a young American industry could possibly compete successfully against such a handicap.

Of course, an embargo on foreign imports makes all of this pointless as long as the embargo lasts. Yet if the embargo continues many years and an American industry grows up, what I have just stated will be just as true between American competitors. The people with the best knowledge of the trade and with the widest line of stuff will, other things being equal, have a very great advantage.

I have seen such great losses here in California from wild and blind planting of fruits etc., that I cannot emphasize too much the importance of an industry being well grounded economically. Eventually, after great individual losses, certain localities in our state have proved their essential fitness for a product and become thoroughly grounded as to trade and distribution of product; but the losses have been fearful! For instance, over one half of all the Prune trees planted on this coast have been dug up and burned; but there is a great and solid industry now established in the best fitted localities. Possibly this survival of the fittest is the best process.

5—*Sufficient bodies of almost identical soil to assure a uniform quality of bulb.*

The necessity of a considerable body of soil of very nearly the same grade needs explanation. The Dutch have found that if a bulb field varies, we will say, from almost pure sand at one point to rather loamy soil at another, the bulbs produced, although of

like size and appearance, will not flower evenly. This is a matter of great importance to the commercial flower grower who wishes to harvest a bunch of flowers at one time.

It is certain that at this time no American bulbs conform to this standard. Not only because they cannot be made to but because, lacking a knowledge of trade needs, the attention of the growers has not been attracted to it. But having that need in mind large enough tracts of like soil can be found to give uniform forcing qualities. While not so essential for garden planting, it goes without saying that a show bed would be faulty which did not flower evenly.

If by tariff protection or embargo of imports by quarantine or other means, control of the American market is assured to the American producer, the most probable development would be a series of localities each of which specialized in a group of bulbs best adapted to its region, and indeed this grouping has already taken place on the Pacific Coast. At Santa Cruz, for instance, the Gladiolus, Freesia, Calla, Spanish and English Iris, Ranunculus, Ixia, and Sparaxis are being very profitably grown for the wholesale trade, and in the region tributary to Los Angeles much the same group is giving very fair results. On Puget Sound the Daffodil is quite at home and the possibilities of Tulip and Hyacinth culture have been demonstrated both at the government station at Bellingham and by private growers, but I believe that the product can not possibly meet Holland in free competition.

The list of bulbs that I have given is a very short one and it may be asked why the long list of "minor bulbs" such as Anemones, and Ornithogalum, the many roots like Oriental Poppies, Hellebores, and Japanese Anemones are not being grown more for American needs.

The reasons are principally two. First, that those who are growing Gladiolus or Freesias have a market big enough to demand all of their efforts without going into side lines that they are ignorant of. Second, distribution. If a new grower takes up one or more of these lines he must either depend upon the publicity and trade connections of some one already in the trade or build up such connections himself. Every one is not capable of doing the latter and the established man does not give away the advantages that he has acquired and, in fact, is apt to buy in the cheapest market and sell in the highest; which is not encouraging to the beginner in bulb culture. Probably the best solution would be in well-organized coöperatives which could both seek markets and study future possibilities for their region.

In the old bulb region of Holland the trade about Haarlem developed entirely through the big central houses who buy from many growers; but in the Boskoop region the entire trade is handled through a great association.

The growing of such roots as Anemones or Oriental Poppies in America is far more likely to be taken up by firms handling hardy plants than to be an adjunct to the bulb business as it is in Holland. And, indeed, this is already being done to some degree. But naturally a retail firm prefers to shape its output to be handled through its own retail distribution rather than develop a separate wholesale branch. Still, that phase of the industry can be left to follow necessity's leads all over the country although under such a development prices are sure to be much higher than when the culture is centralized.

Wild Geraniums for Rock Garden and Border

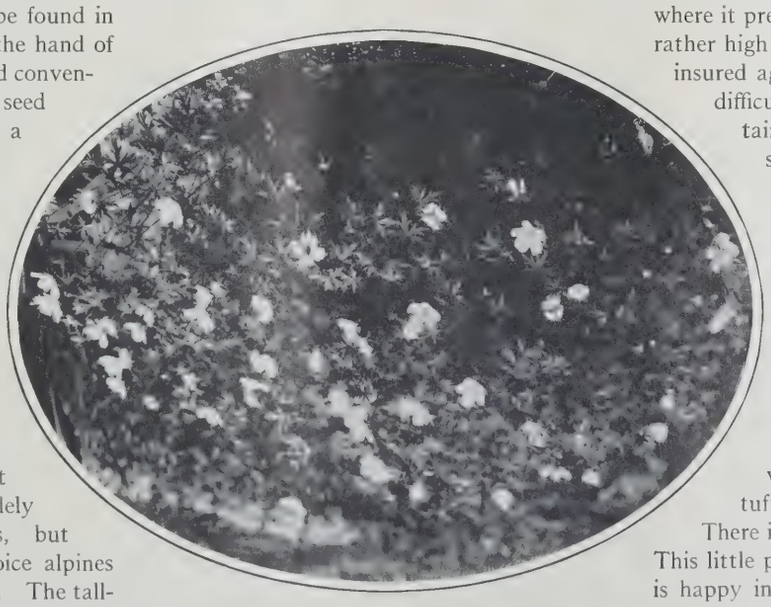
"Wild wood Geraniums, all in their best
Languidly leaning in purple gauze dressed"

By LOUISE BEEBE WILDER
Author of "Adventures in My Garden and Rock Garden," "My Garden" and other books

IT IS probable that the wild, or true Geraniums are as infrequent in American gardens as the "tame" or florists' varieties (Pelargonium) are omnipresent. The two have little in common, the one full of grace and endowed with the endearing personality so often to be found in plants that have not come under the hand of the improver, the other artificial and conventional to a degree. But the unripe seed vessels of both are suggestive of a bird's beak which induced the generic names — Geranium, or Cranesbill and Pelargonium or Storksbill.

The wild Geraniums are plants of the early summer, giving their pale pink, violet, magenta or white blossoms during June and July, but the tufts of round, much divided leaves are ornamental throughout the growing season. For the most part they are sturdy perennials widely distributed in temperate lands, but among them are several very choice alpines that repay a little care and trouble. The tall-growing sorts are equally happy grown in the borders or on half wild banks, and in general they prefer partial shade. The alpines enjoy a little more sun and require a light, well-drained soil that will insure them against collected moisture in winter. All the Cranesbills are easily raised from seed and all, save the alpines, are freely increased by division of the roots in spring or early autumn.

G. ARGENTEUM, from the mountains of northern Italy, is generally conceded to be the jewel of its family. It is a small lovely thing, making a neat tuft, six or eight inches tall, of beautifully cut silvery leaves above which are carried, on tenuous stems, large pale pink blossoms delicately traced with deeper color. It is suited only for life in the rock garden, where it prefers the cooler side, and a position rather high up between two stones where it is insured against winter damp. As it is very difficult to transplant this small mountaineer after it has attained any size, seedlings should be inserted in their appointed chinks as soon as they may be easily handled.



A GERANIUM OF WILD, FAIRY GRACE

With its pure white flower, thin almost as tissue paper, and gray-green finely cut foliage, this little native (G. sanguineum album) of the Continent is perfectly hardy in American rock gardens and easily raised from seed

G. CINEREUM, also an alpine, but a Spanish one, is only a trifle less dainty, less silvery, less lovely than G. argenteum, and it has proved with me more easily handled and more robust generally. Its round blossoms are rosy of hue and veined with deeper color, and its tuft of leaves is very ornamental. There is a white form very faintly veined. This little plant is easily raised from seed and is happy in any well-drained portion of the rock garden where it is not exposed to too great heat. When the plants are well grown the little knobby growths may be detached and started on individual careers.

G. IBERICUM is a most desirable hardy plant

growing about two feet tall and bearing large, round, blue-purple flowers, darker veined, in great profusion. The foliage is very handsome—large, much divided and colors warmly in the autumn. It is lovely for lightly shaded borders or naturalized in half-wild places, and in either position may be pleasantly associated with the ivory colored plumes of Spiraea aruncus and the prostrate gray and lavender profusion of Nepeta Mussini. Although to this plant is usually ascribed a very sturdy constitution, with me it has never been very persistent, sometimes disappearing in quite mild winters in an unaccountable manner. But as it seeds itself in a conservative way there are usually enough young plants about to make sure a show of the lovely warm-toned blossoms.

G. ENDRESI is a cheerful, easily grown plant from the Pyrenees. It is one of the best for the border, making mounds of fresh green foliage eighteen inches tall decorated all summer with lightly carried blossoms whose color Mr. Bowles has so aptly compared to raspberry ice. Any exposure suits it and any ordinarily good soil, save one that is very heavy and retentive of moisture, fills its modest requirements. This Geranium is very good for cutting.

G. MACULATUM, our common wild Geranium or Spotted Cranesbill, is perhaps not up to garden standards or, indeed, quite worthy to be especially cultivated for any position. But it is one of the kindly, cheerful wildlings that may be encouraged to remain where it appears naturally in meadows and along the edges of thin woodland. It grows very well in quite moist places.

G. PRATENSE, called the Meadow Cranesbill, is a good plant for the garden or for naturalizing. It grows about two feet tall, forms a fine tuft of hand-shaped leaves deeply cut and bears many blue-violet flowers in June and intermittently throughout the season. There is also a desirable white form.

G. ROBERTIANUM, variously known as Herb Robert, Red Robin, Red Shanks, or Dragon's Blood, is a little biennial plant so widely naturalized in the highlands of our country that it is generally considered a native. We are told, however, that it is "adventive from Europe." It grows ten or twelve inches tall, has very slender, much-branched ruddy stems and deeply cut leaves that show reddish stains as the plants age. The blossoms are various shades of weak magenta. This little plant is not quite good enough for the rock garden, particularly as it is a very free colonizer and soon drives out choicer subjects. Its habit also is too sprawling for restricted spaces, but for democratic neighborhoods where there is plenty of room, it is very acceptable. The white form, however, is of real merit—dwarfer and more compact and really very charming. I have seen it established on the shady side of an old wall among Ferns where it was very lovely.

G. SANGUINEUM, found in various parts of Europe and Asia, is perhaps, the best of the wild Geraniums for border culture. Its growth is slender and airy, yet robust, forming spreading mounds of pretty grayish foliage a foot in height that is almost hidden at the time of blossoming by the gay round flowers tossed on thread-like stems. These are of a most ardent magenta color, very pure and rich, and need not offend the most prejudiced. It is altogether a delightful plant to grow at the edges of borders where are established blue and white Campanulas, Jacob's Ladders, Spiderworts, and tall white and magenta Foxgloves that will bloom with it, and if its airy mass tumble over an edging of rough stone the effect is so much better.

The white variety, G. sanguineum album, is an even more delightful plant than the type, weaving its mounds of foliage with more lightness and grace, and of dwarfer form. The blossoms are pure white and of the thinness, almost, of tissue paper, and the leaves have a distinct grayish cast. Quite as hardy and reliable as the type, this little white Geranium is one of the very best plants for the garden borders or the bolder parts of the rock garden. It may be easily raised from seed and increased by division in the spring.

G. sanguineum var. lancastriense is another most lovely relative—a little crouching plant with hoary leaves and exquisite pink blossoms traced with crimson. For all it looks as exclusive and difficult as G. argenteum, I have found it not at all troublesome if given a little plain in the rock garden with good light loam to run about in and sunshine for at least part of the day. I believe this choice plant is to be found on a tongue of land jutting out from the Island of Walney off the coast of England. I am glad to say, however, that it may be had of at least one nurseryman in this country.

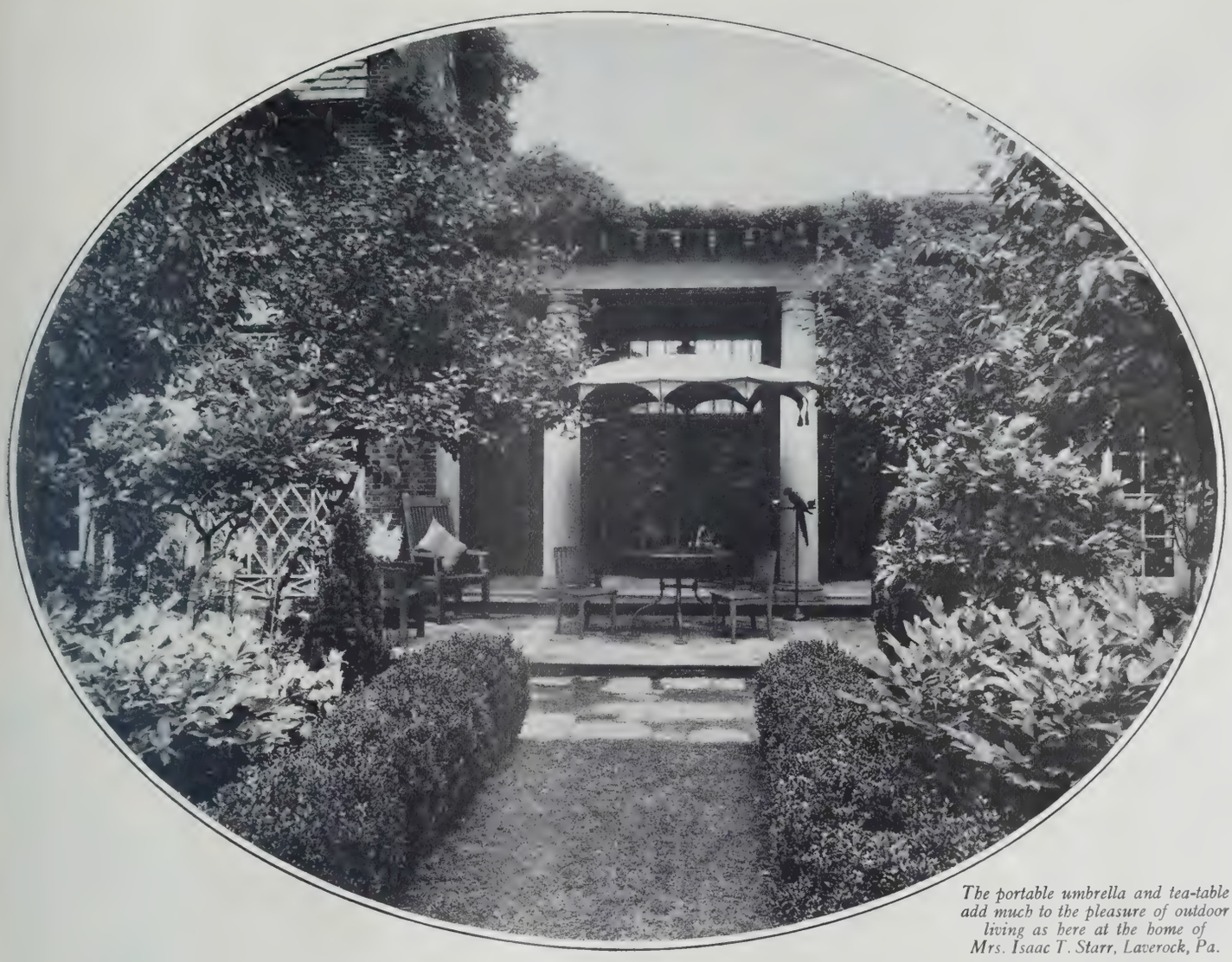
Little Garden Pictures in Thread

THERE are many ways by which our gardens may be brought indoors to keep their spirit and beauty with us when sleet and snow come to bar the garden-gate on the sunny side—among them the art of embroidery, long a favored medium of expression for imaginative, home-keeping women. This traditional method has been used with uniquely beautiful results by Elizabeth Abbott Goodwin of Lowell, Mass. With an artistry and delicacy beyond the power of mere words or reproductions to convey, she embroiders her best loved garden scenes on her household linens.

"These embroideries," writes Mrs. Goodwin of her luncheon cloths, napkins, towels, etc., "are just little pictures of my garden put on linen so that I can use them the year 'round. On a cold winter night, we enjoy the bright-colored things. Poppies are particularly cheerful by artificial light, with old Dresden china with its flowers and gold trimming. The real charm of my things is in their color."

Any one fortunate enough to see these exquisite pictures painted in thread, would disagree with that last statement. They would concede but one-half their charm to the absolutely true coloring, and the other fifty per cent. to the faultless work and the unusual designs. In fact, the work is so very nearly perfect that even the necessarily small illustrations show it.

Could anything be lovelier in winter than such reproductions—on luncheon cloths and napkins—of the Roses, Hollyhocks and Delphiniums from our own gardens? It is a happy thought, this, and one that many a garden enthusiast will wish to develop on her own linens—most interesting gifts, too, these napkins or towels, for garden-loving friends.



The portable umbrella and tea-table add much to the pleasure of outdoor living as here at the home of Mrs. Isaac T. Starr, Laverock, Pa.

MITIGATING THE SUNSHINE

ESTELLE H. RIES

Photographs by John Wallace Gillies, Mattie Edwards Hewitt, and by courtesy of The Duban Shade Corporation and of Baker, Carver & Morrell, Inc

The Welcoming Aspect of Awnings and Their Decorative Possibilities—Colors and Styles for Various Types of Architecture—Serviceableness of the Lawn Umbrella

AWNINGS have advanced from their Victorian status as necessary evils. Almost imperceptibly they have been transformed from the commonplace to the aristocratic. Along with the increasing realization that things of "mere usefulness" may have decorative distinction as well, awnings have been among the utilities that have been dignified by more decorative treatment. This does not mean that they have assumed unnecessary ornament, but rather that they are selected with reference to their surroundings, as decorative accessories should be.

This implies that awnings possess a good deal more of individuality than was formerly identified with them. We are no longer limited to the brown and white stripe, but may choose a color harmonious with both house and grounds, and a pattern suitable to the size and architecture of the house.

We hear much of the importance of first impressions. There is quite a definite welcome or a definite aversion produced by awnings, and indeed when we consider that the awnings are quite the first thing we see as we approach a house in summer, it is meet that they assume something of their rightful importance in our minds when selections are made.

The dominating thing about an awning is undoubtedly its color, and the day is past when anything will do. The particular house owner knows that the new art and the new science of color have invaded even this detail, and that it is indeed in detail that his taste lies revealed. A pale color in the awning has not enough distinction to give character to the house. Physically, the awning reaches out to one. Psychologically it should also be attractive and striking, not weak. Fairly bright color is possible because not much of it is used.

The color, then, should be in harmony not only with the house of which the awnings are a part, but as far as possible with adjacent buildings and exterior surroundings. Do not put red awnings next to a red brick house; green or buff are more suitable, since the

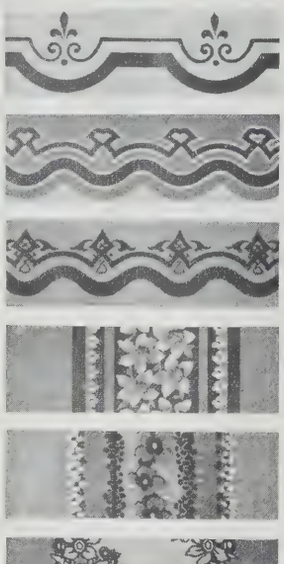
Awnings need only be used windows where shade is quired, unless the purpos symmetry is better served occasion by having an awn where it is not necess Home of Mr. Arthur P. Hei at Great Neck, Long Isla

Two-inch stripes, alternat tan and green or green a white, finished with a sim bound scallop, are effective a serviceable for the average sm home (see below)

decorative purpose is best realized if there is an accent, and this cannot be obtained without contrast.

Stripes are popular because they carry to a distance, but ugly, broad stripes of blatant color are no longer essential characteristics of the awning. If stripes are selected, they should scale in with the scale of the house. The house with a limited approach calls for narrow stripes, if any, but the large house with spacious grounds requires wider ones. Large windows may have broader stripes, and narrow windows are perhaps better without any.

Green and white stripes are cool looking for homes with little foliage around them. Red and white stripes are festive looking and may be used advantageously where there is much foliage, to contrast pleasingly with its green, for it is a hot color and does not suggest shade even while providing it. The decidedly white background for the colored awning stripe is not so good as a faint gray or buff, or light tone of the dominating color, for it suggests a newness that conflicts with the dignity of the house, making rather an excrescence instead of an integral part. Popularity is increasing for awnings of solid color, with a border of contrasting color, or perhaps of the same color in deeper, more concentrated shade. This is dignified and practical for several reasons. It casts an even light inside the room, fades evenly, and does not "run" because there is nothing for it to "run" to.



The painted fabrics much in vogue nowadays offer considerable diversity of pattern and color

THE color of awnings must be selected with reference to the color of the rooms they open from, and must not cast a new color upon them that changes or distorts the original scheme. This holds good chiefly for the formal room and then only when something very striking in awnings is being considered. Neutral tones are always safe, if one wants safety, but the awning offers a peculiar opportunity for bright color if it is sparsely used and judiciously selected to conform with the spirit of the surroundings. Few features of the house have better chance to add to the note of refinement than the awnings, just because they are so conspicuous.

Just as the color as seen from the room affects the decorative aspect of the interior of the house, so too should the garden colorings be considered. While no one wants to appear to recommend a year-after-year standardization of garden color, it would seem unfortunate to have delicate violet and cream colored blossoms obliterated by brilliant scarlet awnings, nor should the stronger flowers of orange and purple have the inar mate awning clash with them by disagreeab color. As far as possible the color of t garden should be anticipated when selecti awnings to join in a harmonious color schem

The material and architecture of the hou must also be considered when awnings a being chosen. The stucco house in Spani or Italian style, derived from hot and brillia climatic conditions, may have the gaye awnings. Blue that reflects a blue Italia sky, rich green that emphasizes luxuria growth, supplemented by red or orange well liked by these color-loving people, a acceptable if they do not clash with specif things in the surroundings. For a gray sto house of the English manor type, somethir less festive is appropriate. This kind house is somewhat more austere and forma and gayety too pronounced should be avoide in the accessories. The brilliant red and whi stripe would not seem compatible. Indee it is more than likely that such a house, located as ideally as its prototype, requir no awnings at all, and will welcome every b of sun that is available. If awnings a

anted, however, olive, brown-purple tones re apt to conform more with the stone and he shadows cast over its rough surface, than ghter colors. Awnings for the brick and he frame house depend upon the colors resent in the brick or the wood. Buff colored rick may be quite gay with red, orange, blue-reen or any combination of these, while red rick should be given buff and green, or buff nd dull blue if there is a blue cast to the rick. The white frame house will have a hite background in the awning stripe, not a ightly buff or grayish tone as recommended or houses of other color. When solid colors re chosen instead of stripes, the so-called arm colors should not be selected, as they nd to defeat their purpose of affording hade. A solid all red awning would be uite unpleasant, whereas an all green one ould satisfy the requirements of protection. Many people like the yellow, orange, and rown shades in their awnings because these uggest the tones of sunlight in the room, while o other people, this is just what they want to void. It is simply a matter of preference.

THERE is a decorative advantage in having painted canvas awnings instead of oven awnings. The woven awnings show he same design on both sides of the material. his is occasionally unfortunate, since it may ot be agreeable to look into stripes from the nside of a room just because they happen o be the decorative note required by the xterior design of the house. In painted anvas this is easily remedied, since it is ossible to use different effects. Among ainted awnings, green and white outside, ith the green painted facing have been opular. The green facing softens the light ned into the room and also unites the indoors nd the outdoors by suggesting the green f the garden. It is naturally pleasing to ave the possibility of a soft and restful light n the room to lessen the heat and glare, at the same time that one has a gay, attractive effect to break up the severity of line or color out-of-doors. The treatment of the boundary between the inside and the outside of the house is always a problem, and as we are increasingly combining our outdoor and indoor life, this problem is more important than ever.

The awnings of southern Europe and the Far East are gay things, and under them the shopkeeper sells his wares. It is natural that they should serve as a source of inspiration to designers in this country. Bands and gimps and fringes and cords and tassels and appliqué designs can be purchased from any of the leading makers, and a sensible and judicious use of such items will result in awnings of decorative distinction and interest, especially when drab colors are abandoned in favor of something with the strength and character conforming with the surroundings.

IT IS quite unnecessary to hang awnings if there are shutters present. It is also unnecessary to hang them at such sides of the house as are not exposed to the sun. Further yet, it is not compulsory to select the same type of awning throughout the house if window conditions are not identical.

For instance, hooded awnings facilitate ventilation and are particularly desirable for bedroom windows when one wants all the night breezes one can get. In this type, the top of the awning is placed several inches below the top of the window. This is done with the object of removing any obstruction to a thorough circulation of air in the interior. A hood is employed in covering the space left open at the top of the window. In form and construction, this hood resembles a miniature awning having a drop and extension of about twelve inches. It is attached high above the window opening so that it may at night be raised completely out of the way. Other types with swinging ventilator may be had so arranged that the topmost edge swings out on a hinge about five inches from the top.

Casement windows require an additional rod to support the roof of the awning so that the window sash may swing out freely without injury to the awning.

A single unit awning over a group of windows is good if the windows are in the same plane and the exposure is identical. This saves time and effort. If, however, one is providing awnings for bay windows where there are three different exposures, individual awnings for each window will be more satisfactory, as you will want the sun excluded from one while the light and air from another may be freely admitted.

Spring roller awnings are also available. These are without canvas at the sides, operating much like the ordinary window

Where the material of the house is without pattern, the striped awning affords a very pleasing decorative accent and introduces a certain animation and variety (see above). The same type of awning need not be employed throughout a house when there are different types of windows and various exposures. Here (left) we see the spring roller over the doors, casement awnings where necessary, and round-topped ones for the arched windows. Also a dignified example of the non-striped variety

shade and have the advantage of neat appearance and easy manipulation. Since the sun's rays change position constantly, of course, and spring roller awnings protect only the front, they are not adequate if one requires real sun exclusion. A modification of this type has a cross bar about half way up the sides, keeping the portion above it flat against the window and eliminating the fault of the long unprotected triangle through which the oblique sun can enter. It is desirable to select awnings that will shade the room or porch and yet will not obstruct the view unnecessarily.

ANOTHER interesting accessory for the summer country home is the umbrella awning, and made especially for this is a steel garden table at which one may read or sew or where tinkling iced refreshments may be served. Usually the rod of the umbrella goes through the center of the table and branches out into the table legs. The umbrella is adjustable. We are so apt to think that alll mechanical devices belong to our own day and age, that it is something of a surprise to learn that umbrellas are in no sense a modern invention. In fact they are found sculptured on the monuments of Egypt and the ruins of Nineveh, and their use in China and India also dates to antiquity. The word we use for this object is derived from the Latin "umbra" which means shade. The umbrella was primarily a sunshade, its original home having been in hot, brilliant climates.

From the earliest times in Eastern countries, the umbrella was one of the insignia of royalty and power. Pictures and carvings have come down to us showing kings in procession with an umbrella being carried over their heads. Certain princes of India had among their titles that of "lord of the umbrella". The baldachins erected over ecclesiastical chairs, altars, and portals, and the canopies of thrones and pulpits are in their origin closely related to umbrellas and have the same symbolic significance. In each of the basilican churches of Rome there still hangs a large umbrella. The expression, "under someone's umbrella" (meaning under his dominion or influence) alludes to the umbrella as an emblem sovereignty. Not so long ago it was writt that the retinue of the Sultan of Morocco w composed of a troop of about 20 men horseback. About a hundred steps behi them came the sultan mounted on a mul while an officer bearing his umbrella ro beside him. Nobody but the sultan himse not even his sons and brothers, dared to ma use of this bit of paraphernalia.

Thus it is not surprising to find a va number of interesting types among the gard umbrellas which have borrowed freely fro the whole tradition. We see them gai striped and tasseled, pagoda-shaped, be shaped or flat, reminiscent of Old China, Japa India, and the other places of their origi Here the colors have a wider range and th designs a greater interest, for they are mo portable and may be used to conform wit intimate requirements of the terrace or garde They are not bound by the greater formalit of the permanent awning and are especiall attractive on such parts of the grounds as d not have many trees.

A BRACE OF BOOKS FOR IRIS LOVERS

A HANDBOOK OF GARDEN IRISES, by *W. R Dykes* (Martin Hopkinson & Co. Ltd., London, 1924).

IT IS hard to understand why the author should feel in the slightest degree apologetic, as in his preface, for such a fine and useful book as this. His charming small volume, "Irises", is long out of print. His sumptuous folio monograph of the genus is beyond the reach of most mortals, and even of many of our public libraries. There has been need of a handy, compact, authoritative reference volume covering the entire procession of forms in this astonishing genus of plants, and this need Mr. Dykes has proceeded to fill in a manner that probably no other man living possesses either the experience or the knowledge to match.

If the book can be said to have a weak side it is probably the cultural; but conditions in the northern hemisphere are so varied that what can be said of the behaviour of a species in one area often applies poorly in other regions—our experience with many Iris species is still so much that of children, that each district must work out its own methods for itself. No real Iris lover who at the same time wishes to be something of a student of the group can afford to be without this book, while the ordinary gardener can gain much from its perusal.

The author has always been inclined to reduce the number of recognized species as far as possible, with the result that advancing knowledge has frequently shown this to have been carried to too great an extreme. In the present work, whether by reason of recent discovery or by elevation of varietal types to specific rank, some fifteen species are added to those listed in "The Genus Iris", among them the lovely hoogiana, the curious watti, and two North American forms, tenuissima (from Shasta County, California), and arizonica (from 8,000 feet altitude in the Chiricahua Mountains, Arizona). Even so, the reviewer feels convinced that not enough species are yet recognized, at least from our Pacific Slope. It is a surprise to find I. cengialti suppressed as only a variant form of pallida, but perhaps the last word has not yet been said on this or with regard to that perpetually puzzling pentad, germanica, biliotti, junonia, cypriana, mesopotamica, none of which seems to be known to us from a region where it is certainly endemic, and which therefore the author seems hardly to know what to do with. By some strange transposition cilicia finds itself consistently spelled cicilia in this work, but such slips are fortunately not numerous.

The description of the garden Iris, Lorely (Loreley), as having falls of "velvety reddish-brown edged with yellow" certainly fails to describe the form commonly grown under that name in America. Lack of space reduces the chapter on garden Bearded Irises to little more than a catalog of names, which the rapidity of advance by breeders everywhere will straightway render obsolete, but the list of varieties recommended is for the time being undoubtedly a good one, and will retain a certain historical value. The illustrations are fairly good as far as they go, but are hardly more than a crumb for an appetite whetted by the text.—S. S. B.

LES IRIS CULTIVÉS.—*Actes et Compte Rendus de la 1re Conférence International des Iris tenue à Paris en 1922.* (Paris 1923).

COMPRISING the reports of the International Iris Conference, this business-like volume includes many papers in French and also in English. From the wealth o valuable and useful material which is thus crammed between its covers, it seems invidious to select for praise some papers as superior to others, but probably there are several which will be of somewhat exceptional interest to American readers. One finds a valuable historical survey of the early breeding work in Bearded Irises from the pen of E. H. Krelage. There is an extremely interesting and all too brief account of some of his own careful hybridizing by A. J. Bliss. M. F. Laplace contributes a lengthy discussion of various Apogons and their hybrids, while Oncocycli, Regelias, and bulbous forms are capably handled by C. G. Van Tubergen, Jr., of the Zwanenburg Nurseries. A paper in French by E. Foëx comprises one of the most comprehensive treatments of Iris diseases and pests that we have available, and is by no means the least useful portion of the volume. The remainder of the papers touch on almost every possible aspect of Iris lore, from a notable paper on cultural technique by H. Massé to contributions on the history of the Iris and its use in science and the arts.

The book is obtainable at a very moderate figure from the Société Nationale d'Horticulture de France.—S. S. B.

MYSTERIOUS WHIMS OF THE TULIP

REVEREND JOSEPH JACOB

Author of "Footprints of the Tulip in Literature" (May, 1925, "Garden & Home Builder") and other articles, also of "Tulips", the only book in English treating of this "Caesar among flowers"

Photographs by A. Krubm, Reginald A. Malby and the author

The Whys and Wherefores of "Sporting" and "Breaking" and How "Selfs" Have Supplanted "Stripes"

Amphion, a beautifully marked modern Bybloem of violet-brown on white

ALL of us folk who speak and write in English no longer use those fine magnificent phrases and words which would appear to have been more or less the rule with our forefathers who put pen to paper in the seventeenth century and thereabouts. As a striking example I love to quote the adjectives which Sir Thomas Browne of Norwich used in a letter to our famous squire, John Evelyn, when writing about the crowns and garlands of the ancients. They were, he said, "gestatory, portatory, pensile or suspensory, or depository." They were made up in divers forms "compactile, sutile, plectile." They were composed for a great variety of purposes or occasions, "convivial, festival, sacrificial, nuptial, honorary, funebrial." It seems when writing of Tulips—which are surely dignity personified in the floral world—only proper to pay them the homage of such grandeur as we can muster from our vocabulary of words as we attempt to describe some of their characteristics and many-sidednesses. They are—they are—I did think I was monkey enough to make some sort of attempt to copy my master, but my attempt is "off." I must describe them in our modern colloquial way, but I do so with many apologies. They are veritable pigs-in-pokes, surprise packets, jazzness itself, saint-worries of no mean order in the varied problems they present to the historian and scientist, dinkies to the enthusiast gardener, while to our poor old friend the man in the street their idiosyncrasies are far worse to understand than any rule of arithmetic.

The Parrot Tulip, Perfecta, golden yellow, blotched deep scarlet

Zomerschoon, one of the oldest Tulips in cultivation; a glittering orange-red, flaked white; height, 16 inches

"Multiplication is vexation
Division is as bad
The rule-of-three doth puzzle me
But *Tulips* drive me mad."

My purpose in what follows is to try and throw a little light on "sporting" and "breaking" in Tulips. Let me first of all say that this coupling together is purely arbitrary. Sporting and breaking have no connection with one another beyond the purely artificial one of giving each variety in which they occur a new and different face for an old one. Sporting has changed the early-flowering Pink Beauty into the pure white, White Beauty and the rosy-pink and blush Darwin Baronne de la Tonnaye into the orange-toned Afterglow, while breaking has changed the mauve-pink self, Sir Harry, into the striped lilac and rose Summer Beauty; and the brownish yellow self Sir Joseph Paxton (an English florist's Tulip) into Sir Joseph Paxton striped or, as our tulip-men say colloquially, "Paxton flamed and feathered," Practically in every case the change is permanent. Reversions are exceptions to the general rule. Here their similarity ends for in their nature sporting and breaking are very distinct. It is one thing to state these bald facts, but it is quite another matter to explain and describe them.

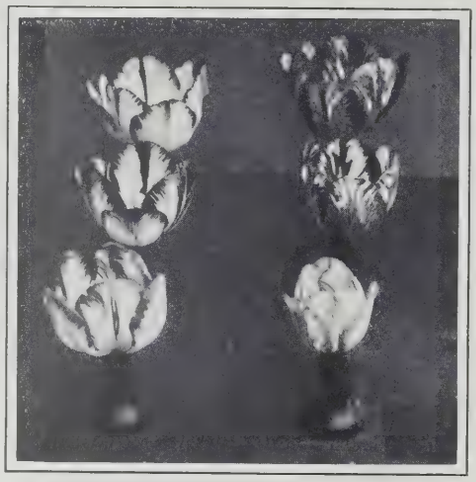
Sporting in Tulips is essentially the same as sporting in Chrysanthemums, Roses or any other plant. A bud suddenly without any rhyme or reason produces flowers or foliage different from the normal and that change

Many beautiful prize blooms were cut (in 1924) from this Tulip bed near Wakefield. It is typical of the cottage gardens cherished in Great Britain by the "humbler class" whose appreciation of plants surely wins them first place among the elect of spirit

remains constant. The bulb of a Tulip is morphologically a special form of stem and each successional Tulip plant arises from a bud on the old stem. Hence to explain the why and wherefore of sporting in Tulips, one would have to explain it in any other plant. The phenomenon is the same, but how to account for it? And of what service is it? These are questions for a botanist to answer. A gardener must be content to point out the changes that have come to pass through sporting.

Firstly, in the form of the flower. I think all the varieties of "Parrots" are sports. A very recent example is to be seen in Fantasy which is a sport from the very well known and popular Clara Butt. I believe any Tulip may take on a similar form with laciniated petals. The Horned Tulip (acuminata, cornuta or stenopetala) is more often than not classed in dealers' lists as a species; but from two examples which I have come across in the course of my Tulip life I feel convinced that cornuta is nothing but a sport. Twice I have seen flowers appear among Darwins which had practically the same long extremely narrow petals, the only appreciable difference being the rather prominent barbs at or near their bases.

Secondly, color sporting. Quite a considerable number of varieties are sports. As the early flowers have been a good deal the longest in the limelight we get most examples among this section. La Reine is especially given to this habit. It has given us Hermann Schlegel, White Hawk, Flamingo, Rose Valk, Ariadne, and others. Murillo, the well-known blush and white, is its counterpart among the double. Included in the number of its sports are Princess Mary (pink), Mr. Vander Hoef (yellow), Schoonoord (pure white), Tea Rose or Saffrano (apricot and pale yellow), Electra (rosy mauve), and Azalea (deep rose). Two extremely beautiful sports, which I can most strongly recommend are the rich deep yellow Rising Sun from Duchess of Parma; and General de Wet, a glorious orange, from Prince of Austria which has done the impossible and gilded refined gold! Among Cottage and Darwin varieties I can only give as an example Afterglow from Baronne de la Tonnaye.



A group of "flamed and feathered" Tulips exhibited in traditional fashion without regard for artistic effect but so as to show the idiosyncrasies of each individual bloom

I NOW come to the second branch of my subject, i.e., breaking or rectification. This may be called the special characteristic of the Tulip inasmuch as it is to this that it owes its centuries of fame; for although self-colors are now very much in the ascendant, it must be remembered that this is quite a new fashion and that up to from thirty to forty years ago no one cared a button for any but the striped or broken ones. The famous Tulip beds round about London in the early half of the last century, which attracted all the big-wigs of the land; and the private beds of Queen Adelaide at Windsor contained none but broken varieties. Their popularity can be traced almost decade by decade from then to the "mania time" of 1635-1637 in the various picture books of flowers that have come down to us from the past. The striped and curiously marked Rembrandts, such Cottage varieties as Summer Beauty, Dainty Maid, and Union Jack, the Bizarres, Roses and Bybloemen of Dutch extraction such as Zomerschoon, Admiraal Van Kingsbergen, and Prins Hendrick are modern examples. They are more or less known among gardeners, but they cannot be called popular. Is there one Semele (a rose and white Rembrandt) grown for every thousand Clara Butt or Mrs. Moon?

Enough has been said to show the antiquity of this strange phenomenon. Why should it be the lot of all garden Tulips (except those all white or all yellow) to begin life as selfs, or as selfs with a paler edge, and then after a longer or a shorter period become striped?

Various explanations have been suggested. Some have argued that it denoted the prime of life, others on the contrary said that it denoted old age, but none knew in the least why the change occurred. Recently the idea has been put forward that it is a disease, which is similar to, if not the same as, Mosaic disease in other plants and that it is transmitted by the tribes of flies or insects. It is a very big question; and not being a scientist or botanist who can probe to the depths of horticultural difficulties I have to approach it as a layman with the result that the only verdict I can give is the Scotch one of "not proven." Everything, the proverb says, comes to him who waits.

The quaint collection of "show necessaries" (at right) includes the three styles of bottles in which Tulips are staged at Wakefield, England, where traditions of the last century still obtain. Bottle No. 231 is known to be older than the Show itself which dates back at least 88 years. The camel's-hair brush is for dusting out the blooms; the round pillbox without either top or bottom is technically called a "crinoline" and is used in the manner pictured above when flowers have to travel a long way

Let us hope patience in this case will be rewarded by the finding not only of the cause, but of a remedy also.

ONE very curious and striking phenomenon is that in the seventeenth century the difficulty seems to have been to transform selfs into stripes, whereas now the boot is on the other leg and our large growers in England are up against the unpleasant fact that it seems to be impossible to exclude the black sheep from their flocks, or in other words to prevent breaks appearing in their beds. Heavy losses in business have frequently resulted from this unwelcomed change.

A "PEEP INTO THE PAST"

View of the 1924 Show at Wakefield, England, which has been held uninterruptedly for almost a century and "which is practically an untouched specimen of a by-gone age." It is quite a small affair and to a very large extent is kept going by men of humble position; but no competitors could be keener. Fourth from the right sits the author of this article, the Rev. Joseph Jacob, who has won the gratitude of Tulip lovers on both sides of the Atlantic. Indeed his writing is, as Mrs. Francis King says in her recently published "Chronicles of the Garden" which is reviewed on page 335 of this issue, "of the type that really communicates; its warmth, its enthusiasms impart themselves to readers—the high good humor of it, too, is a part of its stimulation; and back of all these things are knowledge and long experience"

The pathology of breaking has been ably described by Sir Daniel Hall in his introductory remarks upon Tulip Classification in the Royal Horticultural Society's Tulip Nomenclature book published in 1917. Roughly speaking it is caused by the changes which take place in an anthocyanin pigment which is contained in the outer skin or epidermis of the flower. In the beginning of a plant's life this pigment is uniformly distributed over the upper and lower surfaces of the petals. Then comes the time when this color is segregated into blotches or stripes. This change is what is called breaking or rectification. Not only in the bloom is the event recorded. The green leaves become more or less mottled and the stature of the plant is diminished. Owing to this change being a sort of universal law among Tulips, it follows that the same variety may become suddenly changed wherever it is growing, in the different gardens of Holland, England, or America.

There is no law, or even custom to prevent every one of the growers of Pride of Haarlem (let us say) calling the form which has become broken in his nursery by any name he may fancy without reference to any other, so we may get any number of names which all stand for the same variety. This was not always the case. The old Tulip people of England got over the difficulty by always keeping the original name and adding "rectified" or "flamed and feathered" to it. Thus the well known Sir Joseph Paxton is spoken of as "Sir Joseph Paxton rectified" when it has become broken, or "Sir Joseph Paxton flamed and feathered," or possibly "Sir Joseph Paxton feathered." In these modern days no notice is taken of the form the break takes, but among the old fanciers this has always been an important point to notice. A flower may be a self or, as it is frequently called and always in show schedules, a Breeder: or the same variety when it has broken may be marked by a broad flame running up the centre of each petal as well as a pencilling all around the edges. This is called "flamed and feathered." When the coloring is confined to the edges of the petals, the style is called "feathered." There are three other terms which are used in conjunction with the above which need definition, but which in themselves have nothing to do with breaking. These are Bybloemen, Bizarre, and Rose. They refer solely to the color of the ground of the petals and the color of the markings. A Bybloemen has some shade of mauve or purple on a white ground. A Rose has some shade of rose or red on a white ground. And a Bizarre has some shade of red or brown on a yellow ground. It almost goes without saying that the purer these ground colors are, the brighter and more distinct are the markings.

I HAVE seen and grown both French and Dutch florists' tulips as well as the English. There is no comparison between them. The last named are so much brighter and more refined looking with their pure white or pure yellow bases and ground coloring. The true English Florist's Tulips are the high-water mark of the broken forms. Their improvement has been brought about by the stimulus of the show. In the forties, fifties, and sixties of last century in certain parts of England tens if not hundreds of shows were held yearly. Times have changed. As far as I know there is only one really old-fashioned show left—that at Wakefield. It has gone on for eighty-eight years without a break and still retains all the characteristics of those of last century. I visit it as I would visit Tutankhamen's tomb, as a precious relic of an age long past. Space will not permit me to describe in detail all the idiosyncrasies of the show. (Above picture). It is quite a small affair and to a very large extent it is kept going by men in a humble position in life, but no competitors can be keener. The picture (opposite page) of a working-man's Tulip bed shows one of those which I visited last year. Many beautiful prize blooms were cut from it. It gives the owner untold pleasure to tend and care for it. There are a good many like it around Wakefield and I was told that their number is increasing.

Nothing like this peep-into-the-past has ever been seen in America, I fancy, and so I begged the Editor to allow me to include these pictures and this brief description of a show which is practically an untouched specimen of a bygone age which has its picturesque aspects.

Little Garden Pictures

THE snowy, fragrant Poet's Narcissus (Narcissus poeticus ornatus) is a picture in itself. Plant half a dozen or more with a few clumps of the American Bluebell (Mertensia virginica), and you have one of the daintiest little garden pictures of spring. The picture becomes finer with size, and plantings of acres of the Poet's Narcissus and Bluebell adorn big estates. The wild Sweet William (Phlox divaricata) is also fine with the white Narcissus; and the pale yellow Narcissus Barri conspicuus is a beautiful picture with either of these native plants. Graceful golden wands of Forsythia suspensa drooping into a carpet of the brilliant purple of Iris pumila is a gorgeous April picture for a sunny corner of the little garden. One Forsythia bush and half a dozen clumps of the little Iris will start the picture which increases in beauty each year. Add a sprinkling of white Grape Hyacinths among the dwarf Iris for another charming little group.

The Dignity of Stone

Home of Mr. Harry F. C. Stikeman

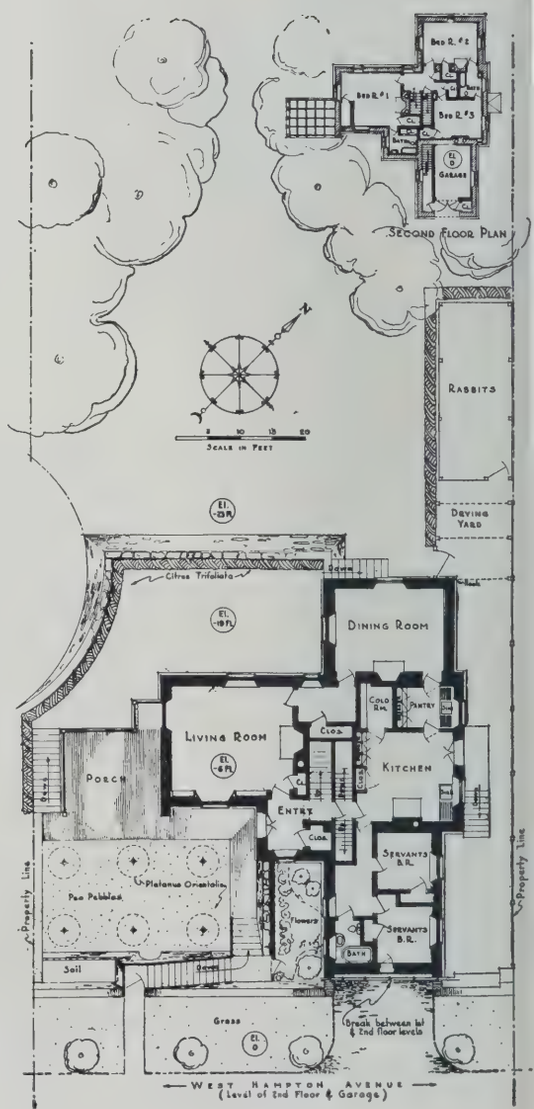
At Chestnut Hill, Pa.

Designed by

Mellor, Meigs & Howe, Architects

Photographs
by
Philip B. Wallace

The stone house satisfies man's instinct for enduringness, his craving for shelter against the seasons and the centuries—he takes a deep satisfaction in building solidly for after generations. The architecture of the Philadelphia region has the distinguishing and distinguished quality of substantialness; looking at it, a phrase of Lewis Mumford's comes to mind as here too applicable: "one feels the dynamic quality of mediaeval architecture—a quality altogether different from the prudent regularities of the later Georgian mode"



A sharp drop of ground has been taken advantage of so that the garage grows naturally from the second story —a rather more interesting disposal of this utilitarian member than ordinarily found

Almost ecclesiastical in its dignity, this dwelling nevertheless conforms to modern demands for convenience, harboring harmoniously under one roof garage and living quarters (see plan and picture opposite)

Built-in bookshelves and ample hearth give this living-room at the home of Mr. Stikeman an air of comfortable leisureliness, and the detail of doorway, mouldings, etc., carry through the interior the restrained dignity which characterizes the whole dwelling

Getting Up to Date With Gladiolus

GRACE A. McKENZIE CLARK

A Real "Fan" Makes Selections of the Outstanding Advances of the Last Two Years

SCARCELY a garden of any size to-day that does not contain at least a few Gladiolus! At first a "mixture," perhaps, is planted and acquaintance inevitably creates a more critical point of view and better named varieties are sought. The present popularity of this flower may be traced in more than one way. It was brought about partly because retail florists used the flower in large quantities for home and wedding decorations in summertime. The fact that the blossoms have no odor actually counts as a point in favor of the Gladiolus, since they can be used in huge masses in interior decorative schemes without any other consideration than their color; and again they last well when cut and put in water, continuing to unfold the blossoms that were yet in bud, and if gathered quite early may be so handled as to expand their blooms on a given definite date.

Many acres of Gladiolus are under cultivation by Gladiolus growers here and there all over the country and these fields, stretching in a perfect riot of color, have caught the admiration of many a passing motorist or been seen from the train window as one travels. Shows and exhibitions have been held in many of the larger states of the East and even the small Grange Fairs call for displays and tables of Gladiolus. Surely, the flower has arrived.

The pioneers with this flower work industriously to lay the foundations for the present strains out of which certain definitely standardized varieties are evolving—varieties that will serve as measuring posts, as it were, for the man in the street, though that is not our present concern. It is rather of the advance guard of progress, as I see it, that I want to speak at this time, for very great indeed are the forward steps of the last two or three years.

IN 1924 Mr. Eugene N. Fischer was awarded the silver medal of the Massachusetts Horticultural Society as a scientific breeder of Gladiolus. Fame came to him when he put on the market MRS. FREDERICK C. PETERS which has won many prizes as "the best lavender." Its color recalls that which we popularly associate with the Cattleya of the cut flower dealer, the Orchid of popular understanding. And indeed this Gladiolus is greatly used by florists to serve the purposes of the more expensive flower at times, the individual Gladiolus blooms being wired singly and then grouped to imitate a lavender Orchid in the bride's bouquet or for a corsage.

A newer Gladiolus from the same originator is MRS. WILLIAM E. CLARK, shell pink with a crimson-red blotch on each lower petal, and is also greatly liked by florists who specialize in rare flowers. SUNNYMEDE is a pale yellow-orange Gladiolus, and on each of the lower petals is a blotch with a carmine streak on red. It is a rare shade of orange and won several prizes at the Boston and New York Shows in 1923 and 1924.

Others of Mr. Fischer's new originations are CRUSADER, FORTUNA, MISS T. ROSE, MRS. M. J. KILLION, GOLD ELSIE, TWIN FIRES and ROBIN HOOD. Crusader grows to a large strong spike and is a really beautiful magenta-red with a texture that at a short distance suggests velvet. Fortuna is a large plant with broad foliage and a very large flower, tinted salmon-pink with scarlet and pale yellow blotches. Miss T. Rose is a creamy yellowish pink blend much like the typical Tea Rose. It has a graceful spike and is an exquisite variety. Among his Primulinus Hybrids are RED START, a bright red with a strong stem above the foliage; ETHELYN, an orange-yellow; HARMONIA, and PRIMULINUS QUEEN—this last an excellent breeder, by the way.

One of the best commercial whites of the last two years is TIFFANY, originated by Mr. Clark W. Brown, of Ashland, Massachusetts. It is pure in color, slightly ruffled, of primulinus origin, and very prolific. It was introduced in 1923 and took a first prize at the New York Show in August, 1924.

BOSTONIA is Mr. Brown's new blue. We need good blues and here is one of especially good coloring. Some other new seedlings bred by him are SATELLITE, a pure yellow primulinus; INSPIRATION, a bright lively pink with very large blossoms and a tall spike; SPOTLESS, BLEEDING HEART, MARATHON, LORRAINE, and FAIR HARVARD, this last a true Harvard crimson.

Mr. J. A. Kemp, the originator of White Wonder and Pink Wonder has just introduced three new varieties RUFFLOLACE, ELDORA, and JUNIATA. Rufflolace is an entirely new type. It is not only ruffled, but is also beautifully laciniated and made quite a stir at the shows and was much liked by the growers who saw it. The flowers are pure white, over four inches in diameter, four or five open at a time and are borne on stout spikes three feet high.

As each bulb is valued at $100.00 it is indeed not for the multitude, as yet, and people will have to wait until the price drops before they can afford to buy it, but collectors will want it no matter what the price. Eldora is capucine buff shading to grenadine pink flaked with jasper red. The lower petal has a very narrow stripe of amaranth purple. The flowers are four inches across and four or five open at a time. The spikes grow to a height of four and a half feet. Juniata is a high-priced bulb, but is exquisite in its coloring. The three lower petals are creamy white, shading to la france pink flaked with begonia rose. The upper petals are la france pink, shading to hermosa pink and flaked with begonia rose.

RIGHT here I want to suggest that if one wants to know the exact shades of flowers one must study them from the Ridgway Color Charts. Most originators now describe their flowers from these color charts; and that is the only way that one person can understand the descriptions of another. We must have standards to go by.

Mr. William Purple of Canandaigua, New York, known to the Gladiolus world as "Gladiolus Bill," has originated some very fine novelties. SERATA is clear cream colored. It has notched petals. VANITY is la france pink flushed over a cream ground. This Gladiolus is very lovely in baskets and in vases and so will be liked by florists. It won the first prize at the New York Show, 1924, for the handsomest floor basket.

GLENDALE is a lovely Gladiolus exhibited at the Rochester Show in 1923 and greatly admired by all who saw it. It is a rich velvety red, darker than american beauty and more the shade of cyclamen. This was bred by W. B. Davis of Aurora, Illinois.

Mr. Joe Coleman of Ravenna, Ohio, has given us MRS. P. W. SISSON which was the winner of the $100.00 prize offered by W. A. Sisson at the American Gladiolus Society's 1924 exhibition in New York, for a flower to be named in memory of his mother.

There are so many of these beautiful Gladiolus on the market that it is indeed a hard thing to select for one's garden particularly if one's pocket-book is limited; but even two or three of the new ones would add to the beauty of the garden and as the bulbs multiply you will have a large number of blooms the second year.

There is a great deal of good-natured rivalry among the prominent growers, and they have a lively time comparing their own originations with those of other "glad fans" and it is likely that each one thinks his own far better than those that his friend exhibits. This is but natural and it serves as an inspiration for each to bring to the public's notice the best of the new varieties.

Building and Equipping Your Garage

PHIL M. RILEY

Author of "Housing Your Car for Convenience" (page 39, March, 1925, Garden & Home Builder) and other articles

Photographs by the author and by courtesy of The Stanley Works

Measurements for Maximum Service and Minimum Space —Construction Materials and Practical Fitments

IN BUILDING a home garage there are numerous practical details of construction and equipment to be carefully considered quite apart from the relation of the garage to the house, either architectural or physical, as discussed in a preceding article (pages 39-42 of the recent March issue).

First, there is the matter of the size of the structure, which should be ample in order that there may be space enough around the car or cars for convenient access and making occasional minor repairs. On a small home site a single-car garage may be necessary, but where space permits it is usually wise and very often a good investment to build a two-car garage, even though the owner has only one car. The extra cost above that of a single-car garage is not great and the extra stall can be either retained for guests or rented to some neighbor who has no garage. A heated garage can usually be rented for $12 to $15 a month, depending on local conditions and demand, thus yielding $144 to $180 a year, which goes a long way toward paying the entire heating bill of the average home.

As a motor car of medium size and price measures about 5½ x 15 ft. over-all, or sometimes 16 feet in length with bumpers front and back, and garage side-walls average approximately 6 inches in thickness, a garage must not be less than 21 feet deep from front to back, outside measure, for interior comfort. For a large car of long wheelbase, 22 feet would be preferable. Garage doors 8 feet wide are needed for proper clearance of a car 5½ feet wide, while 2½ feet more are needed at each side for good appearance outside and adequate space within.

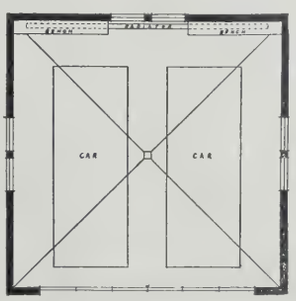
In other words, a garage 21 feet square and arranged somewhat after the accompanying plan may be considered the minimum requirement for a two-car garage. On the same basis a single-car garage should be 13 by 21 feet, outside measurement. Height inside should be 8½ or 9 feet and doors 7½ or 8 feet high, as the average closed car stands about 6½ feet above the floor level. Good light and ventilation are very important in the home garage and it will be noticed that the accompanying plan provides pairs of broad windows on three sides, while glass in the upper half of the doors admits plenty of light on the fourth side. Large estate garages having chauffeur's quarters, work and tool rooms, and often two stories high, are in quite another class and not considered here.

AS CONCRETE furnishes the best garage foundation as well as the best floor, both may well be combined in a simple piece of heavy masonry. It is often desirable, especially in winter, to wash the car indoors, and so it is customary, as shown in the plan, to slope the floor from all four sides toward the center, where a drain cap and pipe set in the masonry enable the waste water to escape into a dry well beneath. This is made by digging a large hole and filling it with rubble stone. A drop of 3 inches to the center of the garage is ample pitch for drainage. A greater drop might throw a car too much out of level for long standing in that position, as it would tend to give a car a permanent cant to one side.

On the combined concrete floor and foundation the garage is erected of brick, concrete, stucco over hollow tile, or frame construction, and conforming with the house it serves as nearly as possible in respect to general appearance, fenestration, blinds or shutters, doors, roof lines and roof covering. If frame construction is employed, it is well to sheathe up the inside over the studding, or to finish the interior with wall board. This not only improves the interior appearance greatly but insures a much warmer garage in winter and will reduce the cost of heating materially.

Windows may be of the sliding or casement type, corresponding to the majority of those of the house. Doors may be of the panel or batten type, also in accord with those of the house, the upper part of each being glazed with appropriate sash divisions. A considerable variety of special hardware has been designed for hanging garage doors. In general, two principal methods are in use. There is the two-part hinged swinging door and the three-part sliding door.

There are several objections to the hinged swinging door. It must swing outward, so that the snow may interfere with opening it in winter. When open it becomes a wind catcher, and unless fastened back securely the glass or the door itself may be broken, or it may be suddenly shut by the wind and run into and damaged by the car. Very good fastening devices are on the market, but their successful operation depends very largely on the perfect fit and free swinging of the door, which is difficult to maintain in the case of a door 4 by 7½ or 8 feet. So large and heavy a door hung on hinges has a decided tendency to warp, sag, and drag It is a wise precaution to forestall the possibility of sagging as much



Sketch and plan of the author's own garage at Newton Center, Mass., and up-to-date equipment for the garage door including foot and chain bolts, two types of ball-bearing hinges, extra heavy latch and door handle, door holders, and padlock hasp

as possible by attaching to each door inside and diagonally from the top corner near the upper hinge to the opposite bottom corner a supporting iron rod made in two parts with a threaded turnbuckle for joining the two and tightening to take up any sag which may occur.

Far better from every viewpoint is the sliding door supported by hangers at the top which run on an overhead track which carries the semifolding door around the corner and along one side of the garage inside when opened. Made in three parts, each part is narrower and less likely to warp than is one section of a two-part swinging door. This tendency is still farther reduced by the fact that the three parts are hinged together inside and thus held firmly in proper place, and also fit closely together by reason of their semicircular tongued and grooved edges which permit bending yet make a practically weather-tight joint. With hangers on each door and running on a securely installed track there should be little or no sagging. Finally as the doors open inside, snow never hinders the opening of them and they are never exposed to the wind.

A hinged strap fastener with screw staple and padlock is the usual means of security for the doors. Be sure to select a strap fastener that is bolted on from inside the door, or which is so designed as to cover the attachment screws when the padlock is in place. With the ordinary simple type of screw-attached strap fastener an automobile thief can with a screwdriver quickly loosen the strap fastener and make away with the car without touching the padlock.

IN MOST parts of the country a heated garage is much to be desired during several winter months. It prevents freezing of the water circulation of the car if alcohol is not used in the radiator, assures easy starting of the motor, thereby prolonging the life of the storage battery, and makes the car so comfortable and warm to get into that it is a long time before the chill of driving is felt much. Several different types and makes of separate garage heaters are to be had, using coal, gas, etc., as fuel. Perhaps the coal burning heater with hot water radiation is simplest and cheapest in operation, as it consumes only about 30 pounds of pea size coal per day, but of course it means another fire to tend.

Where the garage is not too far from the house, say not over 25 to 35 feet, one of the simplest and most satisfactory ways of heating it is from the house heating plant, thus eliminating all extra work. With a hot air furnace, of course, this is out of the question, but with the commoner hot water and steam it is quite practicable. The underground connecting pipes must be laid well below the frost line, say four feet deep, and run through heavy tile pipe lined with hair felt for insulation against cold. Half-round pipe sections are made for this particular purpose. Holes for the feed and return pipes must be provided in proper places when laying the concrete foundation floor of the garage. In the house basement there should be a shut-off valve on the feed pipe and a drain-cock on both the feed and return pipes, which should have a slight pitch toward the house for drainage should emergency require it.

In the case of hot water heat, positive circulation is best assured by putting some second-floor radiator in the garage line of piping. In this way the hot water from the heater is readily put into circulation by its natural rise to the second-floor radiator, after which it descends to the basement and more readily flows outward to the garage before returning to the heater.

A long wall radiator about two feet high across the entire rear side of the garage just below the window level is the best arrangement, as the radiators of the cars will then be in close proximity to the heat. Over such a radiator is an excellent place to erect a little shelf or work bench in front of each car, say 12 inches wide and 7 feet long, to which a handy machinist's bench vice may be attached. Other shelves may be attached with brackets to the wall above if desired for storing tools and supplies. Not only is such a little work bench convenient for making small repairs, but, being above the radiator, it also serves to deflect the rising heat forward toward the radiator of the car.

A heated garage is also necessary if running water is to be piped into the garage and used in winter as well as in summer. This water pipe usually runs from house to garage and must be laid well below the frost level with a slight pitch toward the house for drainage, a shut-off and drainage cock being provided for the purpose in the basement. This would prevent freezing and bursting of the pipe should the heat be off the garage in winter. Provision for the admission of this pipe through the concrete foundation floor must also be made when laying it.

In the garage a faucet at convenient level will be needed for drawing water for the radiator, washing the car or the hands. It may also well be a threaded faucet for hose attachment. In addition, a swinging overhead hose washer, located at or near the center of the ceiling and controlled by a hand valve in the pipe line of the wall, is a great convenience. It consists of a pipe arm swiveled to the supply pipe in the ceiling for attaching the hose when washing a car. With it any part of the car can be reached without dragging the hose all about the floor.

GOOD lighting at night must be provided for as well as by day. For general illumination one or two ceiling lights are necessary, controlled by a wall switch beside each door. One of the lights may well be at or near the center of the ceiling and the other located outside over the doors. Independent of this switch control, one or more convenience outlets are desirable for plugging in a wire caged trouble lamp for repair work at night. Most important is a convenience outlet midway of the rear wall from which a trouble lamp on 20 feet of flexible cord may be taken to practically any part of either car. An additional convenience outlet midway of the wall beside each car will assure carrying the trouble lamp wherever wanted.

Beyond this the essential items of garage equipment are not many, although there are many convenience refinements for which the motorist may spend as much money as he cares to. Galvanized iron drip pans for the floor under the car are a good investment. They keep the concrete floor clean, and as the grease on them can occasionally be softened up with kerosene and washed off with the hose, they reduce the fire hazard materially. In this connection, a small fire extinguisher attached to the wall in a convenient place is another good investment of moderate cost. Apart from the careless use of matches, most garage fires are the result of short-circuited wires in the car itself, and a chemical extinguisher is usually effective. The washing hose may also be used, and a pail of sand is effective in smothering an oil fire on the floor.

Gasoline filling stations are now so common everywhere that the average motorist does not usually care to go to the expense of installing a tank of his own, unless he lives in some remote country district. In such a case a small underground storage tank may be had for burying in the ground just outside the garage, where it is filled from the tank truck on the garage drive through a pipe reaching up to the ground level. Another pipe pierces the concrete floor of the garage, where a small pump is installed. Storage apparatus of this sort is efficient, safe, and clean.

There is quite a profit on crank case oil purchased by the quart and considerable may be saved by buying it in half barrel lots. A 30-gallon tank with pump costs only a few dollars, occupies little space and will soon pay for itself while maintaining an ample and convenient supply of oil for use as desired.

A FEW suggestions regarding the driveway from the street to the garage may not be amiss here. It may be of cinders, gravel, finely crushed stone or concrete. The latter is most practical if most expensive, as it requires no repairs and the snow is more easily removed from it in winter. Oil from engine drippings, however, may make it an unsightly strip across the grounds. This can be avoided by building concrete wheel tracks 18 inches wide with a strip of lawn grass between them. Oil and grease drippings from the car fall on the grass, where they are not noticeable, and weekly mowing of the grass obliterates them entirely.

Border plantings of perennials or flowering shrubs along the sides of the garage drive can make it sufficiently attractive so that it actually adds to rather than detracts from the appearance of the home grounds, especially where the drive swings from street to garage in a graceful curve rather than a straight line.

The Home of Miss Ellen Glasgow

at

Richmond, Virginia

Photographs by Tebbs & Knell

LL of us are eager to know the background of great minds, the setting which perhaps helped oduce some staunchness of soul, some shining ıality of character; for though folk make their mes they are oftentimes made by them too. In is century-old house, full of memories and treas-e, Miss Glasgow's life has its roots, tenaciously nded while the city has sucked and swirled about r doorstep, biting in vain at the stillness of her rden.

In his arresting review of her recent book, Dr. ewart Sherman says: "For several days now I ve been living happily in Ellen Glasgow's world. attempt to take my satisfaction to pieces, and I ıd myself cataloging her abundant powers. I like r clear sense of the elemental things in human e and her sense of the profound interdependence man and nature. She constantly delights by her lent for presenting the wonder and bloom of rginian gardens and countryside. Go where you ll in her Southern world, there is perfume in the nlit air, hyacinths and the scent of wild grapes d microphylla roses; there is the budding syca-ore and the foam of dogwood and red bud. . . . . s, by all means read 'Barren Ground', if you are in-rested in American fiction, if you are interested in nerican life, if you wish the latest development a great thesis, if you wish ripe comment on the mmon lot by one of the most intelligent and richly dowed novelists of our time."

Peony Progress of the Recent Decade

A. P. SAUNDERS

Leading Varieties for Little Gardens and Rare Sorts Which Elicit the Collector's Approval—a Résumé of the Development of this "Most Precious of all Hardy Perennials"

IN SEPTEMBER, 1916, I wrote an article for this magazine under the title "Everyman's Peonies." My purpose at that time was to make a selection from the long list of named sorts to be found in the commercial catalogues, "having in mind the varying needs and desires that go with gardens of varying sizes and pocketbooks of varying depths." I suggested first a group of Peonies of high quality which could be bought for 50 cents a root. To this a second list was added for those who could go as far as $1.00 a root; and then a final list was made up for the benefit of the actual or prospective Peony "fan" to include the best varieties in existence regardless of price.

It is my purpose now to revise these lists in the light of present conditions in the Peony world and the changes which, in my own judgment, have taken place.

Conditions have altered much since 1916. Nothing could show this more vividly than to recall the fact that in 1916 the American Peony Society was a modest organization with just over 150 members whereas to-day, though as modest as ever, this society boasts a membership of nearly 900. America is waking up to the fact that for the North and Northwest the Peony is perhaps the most precious of all hardy perennial plants. This increased interest finds an echo in the fact that many more men and women have begun to raise seedlings of their own, and find it profitable to put some of their own productions on the market. New varieties are now being added to our lists at the rate of at least twenty or thirty each year. Unfortunately, many of these are not high enough in quality to justify their originators in naming them and offering them for sale. Many of them are beautiful, it is true, but few are better than the run of the older kinds.

INDEED looking back over these ten years that have just passed I do not find among the novelties that I have seen, anything that is as good as the best we already had—as good as that grand group which must stand at the head of every list of the world's best Peonies—Le Cygne, Thérèse, Lady Alexandra Duff, Kelway's Glorious, Milton Hill. This means that there has been no important new break, in spite of all the efforts that have been made to produce something new.

My original list of varieties at about 50 cents apiece and all very fine kinds was:

Duchesse de Nemours (white)
Festiva maxima (white)
Jeanne d'Arc (cream and pink)
Mlle. Leonie Calot (pale pink)
Philomèle (pink and yellow)
Marie Lemoine (white, late)

Photographs by Arthur G. Eldridge

EDITORS' NOTE: *For many years Secretary of the American Peony Society and a discriminating admirer of the popular perennial now under discussion, Dr. Saunders is particularly qualified to present facts and findings of interest to all gardeners who love and want to grow Peonies. His lists are arranged with a view to meeting the needs of both the man with only a little to spend and the collector who wants the latest and best regardless of cost; and the varieties recorded below are, as it were, a "hand-picked" group—the élite of Peony-dom.*

As to the varieties included here, I have nothing to retract; but I am not sure that these can now all be had at the price named. Some few of them might cost 75 cents at current prices.

In my second collection I had included the following varieties costing as high as $1.00 in some cases:

Madame Emile Gallé
Eugène Verdier
Carnea elegans
Madame de Galhau
Madame de Vatry
Richardson's Grandiflora

Here I would make a few changes in the light of longer experience. I should no longer recommend Eugène Verdier, but would substitute for it Eugénie Verdier which I consider far superior. Nor should I recommend Madame de Galhau or Carnea elegans quite so enthusiastically as I did ten years ago. My present list at a price limit of $1.00 would include:

Richardson's Grandiflora (pink, late)
Albatre (white)
Madame Emile Gallé (flesh)
La Rosiere (white, semi-double)
Madame de Vatry (pink guard petals, high cream-colored centre)

and to this might be added Felix Crousse for a dark red.

In these two lists you have a group of sorts many of which are quite as good as most of the expensive novelties of to-day—those which sell at $25 to $50.

The final list in my earlier article was made up to include the grandest sorts I knew, regardless of price. In it were:

Thérèse
Le Cygne
Mme. Emile Gallé
Albatre
Marie Crousse
Richardson's Grandiflora
James Kelway
Venus
Duchesse de Nemours
Jeanne d'Arc
Philomèle
Marie Lemoine
Eugène Verdier
Madame Boulanger
Baroness Schroeder
Mlle. Leonie Calot
Milton Hill
Carnea elegans.

Here there is much to be said; some sorts to be removed, and a good many others to be added.

In my judgment, the finest Peonies of to-day are:

Thérèse (pale pink)
Le Cygne (white)
Lady Alexandra Duff (pale pink)
Milton Hill (pale mauve pink)
Kelway's Glorious (white)
Solange ("tea" color)
Tourangelle (pale peach pink)
Walter Faxon (fiery salmon pink)
Madame Jules Dessert (palest pink)

But to these there should be added a group, now quite large, of varieties of almost equal quality, but which for one reason or another do not seem quite on a par with these wonders. Before naming them, however, I should like to say a few words about each of these first magnitude stars.

LE CYGNE is easily the most popular Peony of to-day among Peony growers. It represents a perfection of form and quality which would be hard to beat. In the Symposium of the Peony Society five years ago this variety came out at the head of the whole list with an average of 99 based on 56 votes, and 49 of the voters ranked this sort 100 per cent. perfect.

Le Cygne usually sells to-day for about $20 a root. The price has gone up in recent years for, though the plant has been on the market for quite a long while (it was originated in 1907), the demand always seems to exceed the supply.

THÉRÈSE came next in the Symposium, at 98, and this may well be considered the most perfect pink Peony we have at present. It sells at $5 or $6 a root. If I had to choose which I should own, Le Cygne or Thérèse, I should choose Thérèse; but that is because I prefer a colored flower to a white.

KELWAY'S GLORIOUS, another white, ranked also at 98 in the Symposium, but this is a more recent novelty and is still very high in price, retailing usually at about $35.

LADY ALEXANDRA DUFF is a grand beauty in pale pink. The flower has in some respects the character of an enormous Tea Rose. This is, to my mind, equal to anything we have. It sells at about $10-$15, but is not always sent true to name.

MILTON HILL is one of the varieties produced by that genius John Richardson of Dorchester, Mass. It was raised perhaps fifty years ago and has waited long to come into the appreciation it deserves. The color is shell pink with a suggestion of mauve. There is in this flower a quality which is beyond the power of words to describe. And it can be bought for $3.

Effective planting of Single Peonies in a Massachusetts garden

WALTER FAXON is another of Richardson's seedlings, and is a Peony unique in its color. It is strange that among the tens of thousands of seedlings that have been raised in recent years there should have been nothing as good as this in color. Yet such seems to be the case. However, this should be said, Walter Faxon is destroyed by the sun. If you want to see the blooms in their perfection, cut them when they are just opening and let them develop indoors. This plant can now be had for about $5–$7. A few years ago it could be bought at half the present price. It is coming into a belated popularity.

SOLANGE is another Peony unique in color. It is often described as tea color, and perhaps that is as good a term for it as any, if by tea is understood a sort of pale cream tan. Solange blooms very late, and does not always develop its flowers perfectly. But as in the case of Walter Faxon, there is only one of it and it is indispensable to any collection of the best Peonies. Sells now at $6–$7 a root.

TOURANGELLE is a variety which I hesitate to recommend, because the plant is not very strong. But a well-developed bloom, once seen, can never be forgotten because of the lovely peach color which characterizes it.

MADAME JULES DESSERT is, like Thérèse and Tourangelle, a production of the veteran Peony enthusiast M. Dessert of Chenonceaux, France. This variety has of recent years been working its way up. At the exhibitions of the Peony Society it appears almost every year in impressive form, and I become more convinced each year of its great merits. I find

it priced in two catalogues at $5 and $6. It is well worth either price.

For bold mass of bloom nothing perhaps surpasses this "most precious of all hardy plants". Double Peonies against Swedish Juniper with a Rose arbor as a background

I SHOULD like now to take up some of those sorts which seem to me almost equal in quality to these. And perhaps I should say a word here regarding the reds. I have mentioned only one red variety so far; that was FELIX CROUSSE, which I included in one of the cheaper lists for the sake of a little variety in color. Red Peonies do not interest me as much as the whites and pinks, and I think that is because they lack a certain glory which a bright red flower ought to have. There are many good red Peonies, however, and among the best of them are certain sorts which have been raised by Mr. Brand in Minnesota. His varieties LONGFELLOW, MARY BRAND, LORA DEXHEIMER, are valuable additions in this color; and yet, much as I detest purples as a rule, I think the red Peony I most admire is PHILIPPE RIVOIRE, which is a purplish red. Of the other dark reds ADOLPHE ROUSSEAU and M. MARTIN CAHUZAC are the best. These two are mahogany reds, quite free from any purple shade; but Martin Cahuzac burns black in the sun, and therefore his glory is usually not of long duration.

To go back then to the pinks and whites, I should include the following among the best kinds we have:

RICHARDSON'S GRANDIFLORA, a late pink, fine in color, fragrant, large, and in every way desirable.

ROSA BONHEUR, a very beautiful shade of mauve pink, but a plant which in my experience does not do itself justice in all seasons.

PRESIDENT WILSON, one of the new ones. Raised by the Thurlow's in Massachusetts, this variety which has been on the market only a few years gives promise of being one of the winners.

ALBATRE, an old and cheap sort produces, when well grown, flowers that will stand comparison with anything there is.

LA PERLE is one of the few Peonies in anything approaching a pale heliotrope color. One of the old ones that are still good.

BARONESS SCHROEDER, a grand white, one of the best standard kinds.

EUGÉNIE VERDIER, inexpensive, but precious.

FESTIVA MAXIMA, a fine old white, not a very interesting flower to my mind and yet so good that one could not omit it.

FRANCES WILLARD, a white from Mr. Brand, of which I think very highly.

ALSACE LORRAINE, a white of water-lily quality. Not of the largest; but size is not everything. This variety and BAYADERE are very much alike and both great beauties.

PRIMEVERE, yellow on opening, but fading to white. Deliciously fragrant and a most desirable sort.

MADAME EMILE GALLÉ, flesh color, a heavenly shade.

HENRY AVERY, a light pink with yellow petals interspersed.

To this list there should certainly be added some of the so-called Japanese type. The finest of them all, I think, is a variety usually offered under the name WHITE LADY. It has heavy white guard petals with a tuft of short yellow stamen-like petals in the middle. But it is not a single for the short petals in the centre are not stamens, and have usually little or no pollen in them. Certainly one of the most beautiful of all Peonies.

Then there are light pink varieties in this type, of which TOKIO and TAMATBAKO are probably the best. And in dark reds I would name MIKADO. But there is much confusion regarding these names, and it is not easy to get varieties true to name. These Japanese Peonies have come in recent years into great popularity, and the prices on them are by no means low.

OF THE true singles there are a good many varieties. A few plants of this type are desirable but the different sorts are too much alike to make it worth while to collect many of them. They are always popular with the uninitiated public who never tire of admiring their "hearts of gold," meaning their yellow stamens. The flowers are beautiful it must be confessed, but they are apt to be short-lived, and I much prefer the Japanese which have the same kind of beauty and far more variety of form and color.

I feel that I should not lay down my—type-writer without saying a word regarding a new practice which has come into the Peony business of late years. I refer to the selling of what are called "divisions" or "one-eye divisions," "two-eye divisions" etc. I presume my readers know how the Peony is propagated. A clump is lifted and the mass of fleshy roots joined together at the top into the crown, is cut up with a knife in such a way that each root has a piece of the crown left attached, with the buds which form there. These divisions are then planted again and each one of them makes in time a new clump. What are called one-year roots are the plants that have resulted from the divisions of last year. But evidently the nurseryman can save himself money by selling the divisions at once to his customers, without taking the trouble to replant and cultivate for a year. These freshly made divisions are very commonly offered in the trade, and at prices much below those for one-year roots. The question is whether the purchaser is wise to take them. And the subject is much debated among the growers. My own judgment on it is this: where the question of price has to be very carefully considered and the question of time is a matter of indifference, the buyer may probably do well to buy divisions of the expensive sorts. But what he saves in money he loses in time; for whereas a one-year root will usually bloom well within two or three years after planting, and will give some bloom even the first year, a division cannot be expected to give good bloom for a considerably longer time. Also the actual loss in plants is certain to be greater. It is sometimes said that Peonies never die. But that is not strictly true. Imagine a patient after a serious operation being transported a few hundred miles on the railroad and then put into perhaps an uncomfortable bed in a strange house, you can see that his chances are not so good as when he goes back immediately into his own bed. I need not follow the analogy further. He who is tempted by the low prices on divisions may well reflect that the Peony is a slow plant at best and that the relative values of time and money when the time is reckoned in years, will bear careful thinking over. But no one need spend a great deal of money in order to have a beautiful collection of Peonies provided he is willing to confine himself to the older sorts. Those who must have the novelties cannot do better than take counsel with others who have tried the experiment of small divisions before committing themselves too far

A Sheaf of Golden Books for the Gardener

AMER PINDAR

PERHAPS the ascending fascination of gardens lies not alone in the fact that they are such vital things in a world scummed with sham but because they so link peoples and lands—a long string of beautiful, brilliant beads threading the grayness of centuries, rainbow beads of recurrent courage and hope. And the concept of gardening is constantly widening; it spans a broad arc of activity nowadays, resting one tip on the utilities and touching aesthetics with the other.

Gardening has found its voice too, has become articulate and many-toned, and each spring so many new volumes come tumbling from the presses that one is hard put to keep pace with them. Men and women are no longer satisfied to do a little quiet grubbing on their own account; they want to know what other folk are up to; they are eager to hear of new insecticides, new methods, new plants, to learn about the effect of light on growth, grafting successes, and other up-to-date discoveries —gardening has ceased to be a pastime and become a scientific art.

Formidable indeed the seasonal crop of books, most of which serve some audience no doubt, or they could not find a publisher, but manifestly impossible too that they should all reach high-water mark and so a scant sheaf have been chosen for present mention, selected for special virtue in one direction or other.

Chronicles of the Garden (Scribner's) by *Mrs. Francis King*

Written "with a touch of fire," as the author herself so aptly puts it, these chronicles will delight and inform the reader for they are true record of long, precious intimacy with gardens, beauties segregated from experience by "that tickle of the imagination which reaps the loveliest of all harvests."

Through Field and Woodland (Putnam) by *Alice Rich Northrop*

Since garden flowers are only the sophisticated kin of gypsy plants, and because trees and toads, butterflies, bugs, and birds are all part of the life of a garden this book by the founder and first president of the School Nature League touches the reader closely. The rich romance of woodland and meadow is pictured by the accurate, fluent pen of a beneficent woman whose years were spent revealing nature to children. Pleasant too in its dress, as all garden books ought to be, with good type, capitalization, easy arrangement and index; for people want to find information quickly, want the attractive combined with the practical. Among the 120 illustrations are a number in color.

My Garden Book (Longmans) by *John Weathers*

A big book, big in scope, in achievement, and in actual physical bulk, of reassuring solidity and common sense—the reader turning its seven hundred-odd pages feels that here is everything he may need or wish to know. Though solid it is not in the least solemn, and numerous color plates, notably those by George S. Elgood, delight the discerning eye. The tabulation of garden plants by countries showing the wide geographical range of those now under cultivation, is a novel feature; the lists of hardy plants by height and color, and the two chapters (XVII, XVIII) dealing with the mixed herbaceous border and the culture of perennials arrest the interest of every gardener.

Colour Planning of the Garden (T. C. & E. C. Jack, Ltd. London; Thomas Nelson & Sons, New York) by *Tinley, Humphreys, and Irving*

Like the poet, Bliss Carman, most of us visualize the garden as "some gorgeous fresco, or an Eastern dream"—we love to plan pictures, to lay flowers in patterns down long borders as an artist lays on the colors from his palette. In her introduction, that wise and benign friend of flowers, Miss Gertrude Jekyll, flings wide the gates of possibility when she says "there is hardly any garden plant that cannot be worthily employed in some well-considered connection or combination." Three hundred drawings in color and carefully compiled descriptions by the three experts associated in this work place at the gardener's command a ready wealth of material.

Spanish and Portuguese Gardens (Houghton Mifflin Co.) By *Rose Standish Nichols*

To travel vicariously is ordinarily rather a pale joy but Miss Nichols has brought back to her reader some of the enchantment of Majorca, a soupçon of "the delightful sentiment and bland appreciation of the good things of life" which prevailed in Spanish gardens of yesterday, an echo of the polychrome joys of the modern Portuguese pleasaunce. As one turns the pages of this truly charming book the impulse grows to take ship and see these realities, so skilfully mirrored, for one's self! And, the author assures us, "nowhere are there purer sources of inspiration for garden-lovers looking for ideas that can be carried out on a very moderate, or, indeed, on a humble scale" than in the Spanish Peninsula.

A Garden Book for Autumn and Winter (Duffield) by *Charles Downing Lay*

With the vigor and crispness of the seasons which he extols, this builder of gardens and landscapes sets forth his point of view: "We must not think that gardening is over with the first frosts, or that the enjoyment of the beauty of the landscape ceases with the falling of the leaves. What is true of the garden is true of most landscapes. If they are interesting at all they are most interesting in winter." A stimulating book imbued with a happy sort of vitality that stirs the thoughts to action. If you are prone to regard your garden as dead in winter, read this book, and learn how to bring it alive!

Gardens: A Notebook of Plans and Sketches (Scribner's) by *J. C. N. Forestier*, (translated from the French by *Helen Morgenthau Fox*).

"These plans are a lesson of universal application as they possess the qualities all gardens should have. They are perfectly adapted to their use, climate, house and surroundings." So Mrs. Fox concludes her enthusiastic preliminary appreciation of Monsieur Forestier's work. This distinguished French landscape architect has left his impression on present-day Spain too, in the Maria Louisa Park at Seville "a most lovely Spanish garden, according to the best Arab traditions"; also the extensive pleasure-grounds at Barcelona, and some charming private gardens there and at Ronda. To home-owners in California, Florida, and other sections of America where the Spanish tradition in architecture is already deeply rooted, as well as to lovers everywhere of "riotous colors, perfumes, and privacy" this volume seems specially dedicated.

Beautiful Gardens in America (Scribner's) by *Louise Shelton*

"A garden," says Señor Rusinol the celebrated Spanish painter, "is a country-place in verse." A long and lovely poem then with many verses is this new edition which carries the delighted visitor through gardens from Florida to far Alaska.

Hardy Bulbs for Amateurs (Country Life Library) by the *Rev. Joseph Jacob*

Welcome indeed is this sparkling, human, informative little volume by the author of "Tulips" and "Daffodils" who long ago won the gratitude of gardeners on both sides of the Atlantic by his ardent championship of these "soldiers of light and loveliness." Among the bulbs there is a galaxy of minor stars which are seldom found and yet well fit the average

garden; so unexacting of disposition too, this group of plants, which season by season reappear at their appointed time—a sort of perennial miracle of resurrection!

The American Rose Annual (American Rose Society) edited by *J. Horace McFarland*

No plant is more deeply entrenched in popular affection than the Rose, no flower has been so widely sung, so long and deeply twined with sentiment—Roses of Yesterday, Roses of To-day, Roses of the Morrow—where the gardener who is indifferent? Distinguished indeed the group of contributing authors and diversified the list of titles in this newest Annual sponsored by the American Rose Society which no lover or grower of Roses can afford or would want to be without!

The Gardener (Macmillan) by *L. H. Bailey*

"An unpretentious, faithful book," says D. Bailey humbly, forgetting perhaps that fidelity and sincerity stand high among cardinal virtues. Certain it is that the man or woman just beginning to garden has here a reliable guide through the somewhat bewildering adventure of getting into step with nature, for these "brief directions for the growing of common fruits, vegetables, and flowers in the garden and about the house" are the golden silt of fifty years' joyous apprenticeship in the kingdom of plants by "America's most distinguished horticultural author, editor, and educator"—high tribute from one of the high priests of horticulture, Mr. J. Horace McFarland, Editor of the "American Rose Annual," notice of which appears above.

Big Crops From Little Gardens (Minton, Balch & Co.) by *A. B. Ross*

The sky-scraper principle applied to gardens, growing three stories where you used to grow one, the maximum use of sun-power, and the elimination of weeds by productive crops —it sounds like a fairy story but it's not—it is tested and recorded fact by a former member of the U. S. Department of Agriculture, father of the County Agent Movement, and Market Expert of the U. S. Food Administration. A formidable array of titles but a friendly, most helpful book for the home builder who has only a little plot and a large appetite for vegetables.

The Culture of Perennials (Dodd, Mead & Co.) by *Dorothy M.-P. Cloud*

Books, like friends, are chosen for various moods and purposes and this new guide to success in the growing of perennials has a brisk sincerity about it which gives the gardener confidence. Consulting Horticulturist and graduate of the Ambler School, the author is conversant with the scientific aspects of plant life and is thoroughly grounded in garden lore—thus is the reader vicariously enriched and launched, with little effort on his own part, upon a fruitful career.

Keeping the Lawn Up to Par

A. G. MEATING

IF THERE was a good lawn about your house last year, there will probably be a good one this year. Grass will grow indefinitely, but you must give it care or it will show neglect—there will be bare spots, or spots that show thin and brown. It will take on a starved look after a while that does not meet your ideal of a lawn at all. Grass, like all other plants, exhausts the nutriment of the soil, and unless more food elements are added the sward will get poorer and poorer. The secret of a successful lawn is feeding.

Every old lawn should have a good top-dressing of lawn fertilizer in the spring and again in August. These two applications will keep the grass healthy and vigorous year after year. The first application of fertilizer should be made in the spring right after the grass shows signs of growth. In order to avoid temporary injury to the tips of the leaves, the grass must be dry when the fertilizer is sown, and the distribution should be so even that some of the fertilizer will fall on practically every square inch of ground. This is important. The effects of top-dressing are frequently observed to extend not more than one and one-half to three inches beyond the line of application.

Small amounts of commercial fertilizer can be spread more evenly if some loam is first mixed with it to increase the bulk. The loam must be free from objectionable weed seeds. Even distribution may also be secured by brushing the lawn after the fertilizer is applied with an old rug, a piece of burlap, or a coarse broom. This also lessens the possibility of the grass tips being injured. A further precaution in insuring an even spread of fertilizer is to apply half of it while going in one direction, and the balance in going at right angles to the first sowing.

If possible, the application should be made just before a rain, or if rains are not obliging, it is well to water the lawn as soon as the application is completed so that the fertilizer may be largely dissolved and made inconspicuous. From 300 to 1,000 pounds of commercial fertilizer to the acre is sufficient for the season, and it is best to apply it in three or four instalments. The first one should be applied two or three weeks after the grass shows green; the second about two or three weeks later; the third in another two or three weeks, and it is highly desirable to make another application about eight weeks before the end of the growing season. For ordinary purposes, however, an application in the spring and a second one in August proves sufficient.

Grass should be cut twice a week. In wet seasons it may be necessary to cut it three times a week. But never *shave* it, as many do, thereby destroying its greatest charm. If cut too close, it will take on a rusty look from the dead grass leaves always to be found on the ground. Keep the mower knives high enough to leave sufficient grass standing to cover the débris. This also protects the crown of the plants and leaves enough of it standing to insure vigorous growth. The beauty of a lawn lies in a velvety appearance which cannot be secured if shaved too closely. Never allow the grass to get the start of you if you want your lawn to retain its velvety attractiveness, for it is almost impossible to cut a heavy growth with the ordinary lawn mower. The knives are bound to slip over some places and the trail of the mower over the lawn will be clearly discernible. When the growth is too long it necessitates raking, and raking spoils the effect. It is far better to cut oftener and allow the short grass blades to fall where they will.

If objectionable ant hills appear toward the middle of summer, as they are very apt to do, vigorous treatment is needed. Most remedies are worse than the ailment. Hot water, kerosene, salt, any, or all in stubborn cases, will get results, but they will also get the grass. They should be used as a last desperate resort. A method that usually succeeds is to take a large wooden maul and right after a rain, or in the absence of rain after a thorough soaking of the ground, pound the turf down firmly. Pack it so closely that the ants down below will smother. I have used this method many times and always with success.

A Livable Little Bungalow

at

Fox Chase, Pennsylvania

Designed by

C. E. Schermerhorn

There are many things to recommend the bungalow and this type of dwelling is no longer confined to warmer sections of the country where it first found popularity but is establishing itself in many places. Compact, friendly of aspect, and planned for the utmost convenience of living, it seems the logical form for the very small house, giving too a greater opportunity for interesting roof line than its box-like predecessor

Vegetables and the Family Welfare

Health-Giving Properties and Correct Ways of Cooking

Excerpts from Mrs. Ida C. Bailey Allen's recently published book on "Cooking—Menus—Service"

THE United States is the only country where vegetables are used more as accessories than as real foods. In Italy spaghetti with vegetable sauce and cheese, a salad, and coarse bread constitute a meal. The French use vegetables in preparing their main dishes, as casseroles, and the Chinese cook their vegetables together with a very small amount of meat, not alone for flavor, but for actual food value.

There are few housewives who have looked up the food value of vegetables or who consider them anything more than necessary evils. Their splendid cleansing bulk is forgotten. The blood-making and nerve-poising minerals are overlooked. The growth-producing elements are ignored, and the great economical angle, as extenders of more expensive foods, is almost unconsidered.

The keynote to the proper cookery of vegetables depends upon a knowledge of their composition. While vegetables have certain definite missions, it must be kept in mind that almost all contain, in varying degree, the food constituents of each group, as minerals, starch, soluble protein, vitamines, cellulose, etc.—they are classified according to their predominating characteristic. Vegetables are made up of multitudinous cells, containing a watery material which holds in solution the sugar, protein, starch, and minerals. The principal mineral salts lie just under the skin, so do the vitamines, which appear in greater or less degree in all vegetables.

Vegetables may be divided into groups:

(1) *Meat Substitutes:* These include all the legumes, as mature beans, pea beans, soup beans, lima beans; soy, kidney, and pinto beans; all mature peas including cow peas, peanuts, and lentils.

(2) *Starchy Vegetables:* White and sweet potatoes, corn, green peas, green lima beans, carrots, parsnips, winter squash, beets, turnips, and so on; although cereals, rice, hominy, and samp should also be included, as they are used in place of vegetables. Brown rice is preferable because it contains all the grain.

(3) *Bulky Vegetables:* Asparagus, onions, spinach, hop shoots, cabbage, all salad plants, dandelion greens, swiss chard, celery, eggplant, radishes, tomatoes, summer squash, cucumbers, cauliflower, brussels sprouts, etc. These vegetables are rich in salts or minerals, and contribute water to the diet as well as acting as ballast foods.

(4) *Aesthetic Vegetables* (also bulky): Green and sweet peppers, parsley, water cress, red and white radishes, tomatoes, and cucumbers. These really belong to the ballast group but because of their piquancy often add the æsthetic note to a meal that redeems it from the commonplace.

THE one excuse for soaking vegetables in water before cooking is when they are withered or shrivelled. This should not be done after paring as the soluble materials dissolve into the water and are lost. Paring potatoes and soaking them is especially wasteful and robs the finished dish of nutriment and flavor.

All vegetables to be boiled should be put into boiling (*never cold*) salted water, unless they are old, when a little soda should be substituted for the salt to break the tough woody fibre. Many an otherwise over-matured vegetable may be utilized in this way. The water should barely cover the vegetables and be used as an accompanying sauce or drained into the stock pot.

The skins should be left on all vegetables to be boiled, except onions, cucumbers, and eggplant. The vegetable should be thoroughly scrubbed with a brush. The tops of beets, radishes, young turnips and celery, and the outer leaves of all salad plants and cauliflower, may be cooked and used as greens, singly or in combination. The outer leaves of cabbage belong in the stock pot, or may be finely shredded and cooked in a vegetable soup or chowder. Tomato skins and onion peels belong in the stock pot, and the tough ends of asparagus and pea pods should be used as foundation for cream soups.

When vegetables are cooked with the skins on, the parings may be discarded, but if they must be first pared, as when the vegetable is added to a casserole, they with their valuable mineral salts belong in the stock pot. Frequently vegetables may be served with the skins on, as French fried potatoes with the skins left on, baked or boiled potatoes, the skins of which should be eaten, creamed radishes, or unpared young squash and carrots.

Boiling is the most common method of cooking vegetables, but it is wasteful from several standpoints—actual food value, tonic properties, time in preparation, flavor, and fuel. The soluble, nutritive materials and tonic salts are dissolved in the water, which is usually discarded, leaving the vegetables with little flavor; and whenever two or more vegetables are used at a meal, an equivalent number of kerosene, gasoline, or gas burners are used.

Steaming Vegetables: The vegetables should be scrubbed, dusted with salt, and placed in a utensil which will fit into the steamer; if meat is being boiled, the vegetable may be placed over it in a collander. The steamer or utensil should be tightly closed. The length of time allowed for the cookery is a little longer than for ordinary boiling, but all of the food constituents are retained, provided peelings are left on.

If pared and diced small in order to save time, the amount of butter needed, with a hint of pepper, may be added to the steaming vegetables so when done they are ready to serve. This may also be done with small whole white or sweet potatoes, peas, string beans, etc.

Baking Vegetables: Vegetables may be baked in two ways, (a) in the jackets, (b) in a casserole. When baked in the jackets, the vegetable should be scrubbed, rubbed lightly with a little fat or vegetable oil so the skins will remain tender and the vegetable pulp will not dry. To save time steam the vegetable fifteen or twenty minutes before putting in the oven. Place in a pan containing a little water, for baking, which keeps them from burning; the water will be evaporated when the vegetable is done.

White and sweet potatoes, parsnips, beets, turnips, carrots, onions, pumpkin, and winter squash may all be baked.

When vegetables are baked in a casserole, they are prepared as for boiling, half covered with boiling water or, in some cases, soup stock. Water, if used, is salted; soup stock is already seasoned. The vegetable is covered and allowed to boil in the oven until tender. This method is used when a meat or some other baked food is being prepared, to save fuel, time, heat in the kitchen, and food value.

All vegetables may be prepared in this way, the liquid is served as a sauce. It may be reinforced by half the bulk of undiluted evaporated milk or top milk, then thickened with a tablespoonful each of flour and butter creamed together to each cup of liquid.

To cook cauliflower, onions, and other vegetables without cooking odours: prepare as for boiling in a covered utensil and *boil in the oven.*

Reflections on the Flower Shows

THE UNSEEN DELIGHT *by ALICE T. A. QUACKENBUSH*

I HAVE just come from that place of enchantment, a flower show, where amateur and professional growers unite to offer of their best. There ıave been arresting sights and I leave in awe .t the wonders of nature and the craft of man. Such wealth of color; such perfection of bloom! There is only praise for the skill and patience Which make this miracle possible; one is humble before achievement.

Yet I am a little sad and just a little angry oo, for, in certain cases, these blooms which re unbelievably large seem to have paid too igh a price. They have lost their fragrance nd I can't think they like it. One sees giant ·tocks of ravishing color—scentless. Where is hat fragile perfume strong enough to carry ne through time and space, to an old-ashioned garden? Surely the lack is unseemly.

Flowers which may be fragrant, should be; nd although we are grateful to the hybridizer or the beauty he has given us in color, when e sacrifices fragrance to size, we feel that he wrong. A small sweetly scented Stock is ovelier than that giant which has lost its soul. .las, so long as ribbons are given for size, rowers will strive for it at whatever cost. What more natural? Would that I might be judge for once in order to disqualify any flower which is naturally fragrant if it failed in this quality, no matter if it happened to be bigger than any ever before produced. Also, for the satisfaction of giving a double blue and throwing in a gold medal, to the grower who had added the slightest fragrance to a hitherto scentless bloom. I would find myself exceedingly unpopular and probably be forced to welcome the sanctuary of the nearest exit. But how I would enjoy it! Of course, such an absurdity will never come to pass. Flowers for show will always be huge, that's the meaning of show, and when they retain their perfume, as is happily the case with the Rose, it is merely through the grace of God.

EVEN out-of-doors, are we always quite aware of this delight? Some folks have a Puritan complex which inhibits the enjoyment of anything frankly sensuous; others consider a smell, even a sweet one, vulgar. Yet no one can altogether banish such fragrances as those of spring, gentle and soft; or of summer, hot and generous, or of fall, strong with the acrid overtone of burning leaves. Nor from earth after rain, the new-plowed field, fresh-cut grass, the seduction of dense woods. Smell is not merely the strongest of the senses and the most satisfying, it is health-giving in that it promotes deep breathing; let the utilitarian remember this if he must have a reason. When he is blessed by the breath of the garden, that mingling of Mignonette, Verbena, Stock, Wallflower, Honeysuckle, Pink, Lily, and Rose, one hopes that he will forget himself for once, and relax to happiness. If he cannot, he is surely of the damned.

Day in the garden has a thousand sweets with the Wallflower best; to be sure, they are finest at cockcrow, yet they linger, obligingly, for the more conventional riser. Let no wight become so far a slave to nicotine as to burn it among flowers; it has a strong personality, this friend of the fireside. Although the garden fragrances of the day are winsome, for magic choose the night, when to them are added those hypnotic essences loosed by the old Enchantress of the Sky. There will be night-flowering Stock, Primrose, Nicotiana, Moonflower, to choose of the sweetest. Plant such as these near your garden-seats and under your windows: then though you give willing admiration to the marvels of a show, you may be quite free from envy—you have chosen the better part.

LETTING THE LITTLE FELLOW IN *by HENRY J. ECKSTEIN*

THE Witch Hazel sheds its golden gleam through the woods; Forsythia is in its fullest bloom, while Crocus, Snowdrop and Winter Aconite have lready passed away. With all outdoors ·embling with new life, it is difficult to turn ur thoughts to flower shows. As we observe new the ordered sequence in which spring nfolds, the man-made wonders of the In-ernational Flower Show seem insignificant nd pale. Much has been written in just raise of the extraordinary exhibits seen in lew York in March. There has probably ever been gathered a greater display, as-ounding in size and variety, embracing prac-cally every genus from the humble Anemone o the royal Orchid and stately Amaryllis. ndividually each flower expresses the pin-acle of the grower's skill. Size and quality ie with range and profusion, all assembled nder one roof. Quantity, enormity of oom, and amazing groupings; Crocuses under cacias, Delphiniums next to Primulas, a azing riot of color, but complete disregard of easonal succession.

These are the Show's outstanding features; nly superlatives can describe them. But this me superlativeness is also the root of its great-t weakness. The measured procession and armony that lure us to garden and wood are osent from the Show. Instead of the natural pirit of the garden, we have the forced artifice that naturally results from so intense a striving for effect. The exhibition becomes a "tour-de-force," against which the amateur, or even average professional cannot compete. For them it can only exist as an object of amazement, a museum of the very best examples of every species. The whole becomes a glamorous glory, a confusing superabundance, among which true beauty escapes, to be caught only here and there, when we can contrive to isolate the charm of some individual flower from the dizzy multitude.

Such perfection is obtainable only by the greatest expenditure of time and money, possible only for a very few, or through such concentration on a specific attainment, as is warranted to the commercial grower by the advertising return. It is said that the use of two large greenhouses for two years is required to produce one of the "Rose Gardens."

On a somewhat smaller scale, the same holds true for the smaller local shows that follow through the year. There is no desire to deny the value or need of the commercial features of the shows, nor to exclude the great private collections. But do we need to confine the shows to these? There must be some way to admit classes in which the amateur, or small grower can compete by exhibiting those things produced in the ordinary course of garden activity, without special preparation or a specific aim. But as it is, the average gardener cannot grow enough specimens, in his garden or greenhouse, to show twenty-five or fifty square feet of this, or six vases of twelve each of that, or twelve pots of the other.

What can be accomplished has already been shown in the admirable exhibits in the section devoted to the landscape plans and flower arrangements by amateurs, and the interesting display of Lilies from seed to bloom. Now that a third floor has been added (largely unoccupied this year), it may be well to make a few concrete suggestions for future shows.

(1) Commercial exhibits to be limited in space, possibly segregated. (Boston, in fact, has now a separate Commercial Show).

(2) A separate section for smaller growers, with special classes, for greenhouse and garden produce, both flowers and vegetables, some at least guaranteed to be the "general run" of the garden or greenhouse, as ordinarily grown, without specific preparation.

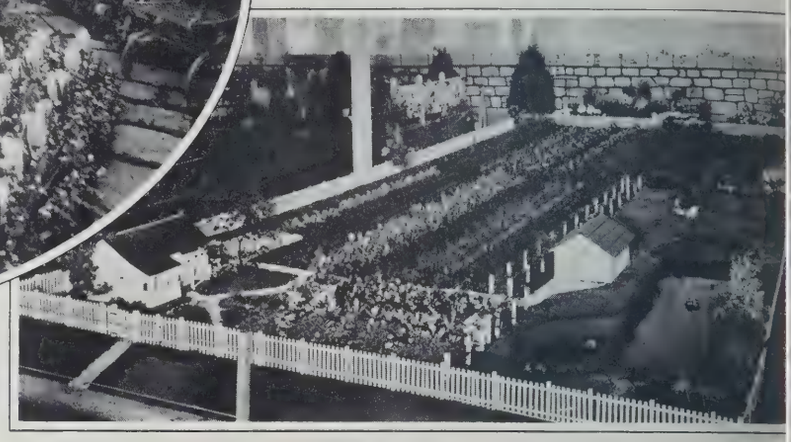
(3) Some classes exclusively for amateur gardeners, others for gardeners on small places, each of these classes to be planned to meet their limitations.

None of these would interfere with the present arrangements for large individual and commercial growers, whose support is obviously essential and beneficial. Such a development would seem logical and would counteract some of the artificial, "hot-house" air that stifles more than one simple gardener.

Glimpses of Recent Flower Shows

Photographs by Symes & Olds, Edwin Levick, and L. C. Anderson

Dutch bulbs lavishly used by John Scheepers made this feature of the New York Show instructive as well as appealing to the eye. Dutch bulbs used in this manner in a garden in the Dutch spirit are always effective and convincing



Crowds gathered around the City Scho Department's typical development of a ga den plot as staged under the direction of t supervisor of horticultural instruction Kansas City schools. This is a reproducti in miniature of an actual development. T plants used were all natural growths a easily identified

The plant lover at the Cleveland Show found the Wayside Gardens' exhibit a veritable mine of rich discovery in the great variety of hardy herbaceous and rock garden plants that had been brought into use in making this effective composition. It was, in a manner of speaking, a living catalogue of plants hardy in the region that would bloom before the summer season *(see right)*

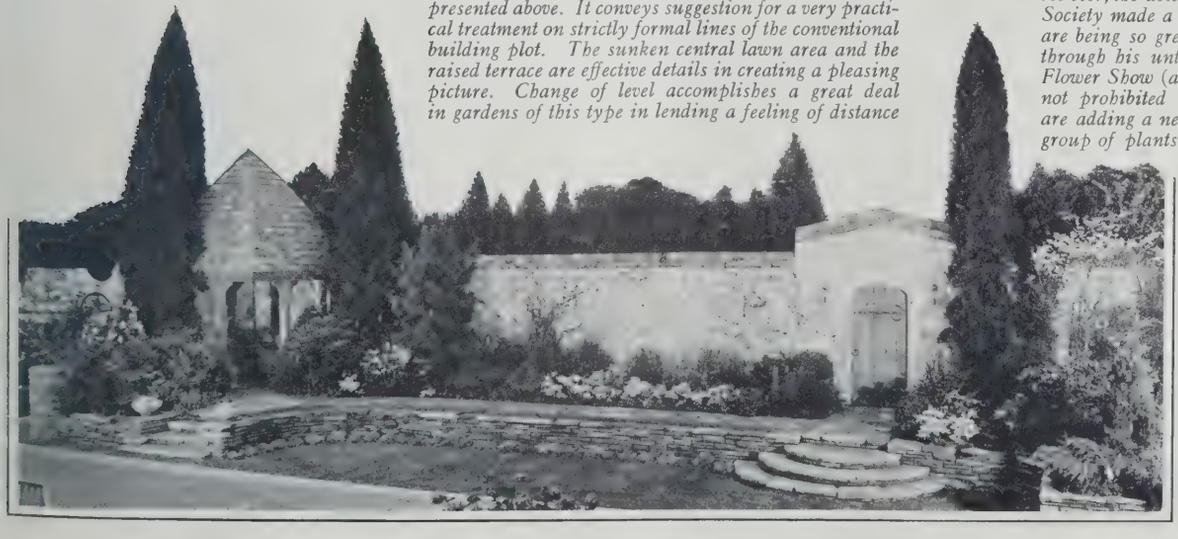
The National Flower Show Kansas City, Mo., was inde an outstanding event of the 19 show season. The general vie given below is typical, althou it represents but one-eighth of t entire hall. The stage w adorned with Thomas Roland specimen Acacias which cons tuted an outstanding feature horticultural interest. For t rest, changes were run on t actual variety of standard co mercial stock in season, but was a great revelation in a ter tory hitherto not introduced the significance of a large n tional flower show

Mrs. H. I. Pratt's bulb garden exhibit at New York struck an original note in its perfect naturalness and realism. It was notable too for the splendid cultivation of first class Tulips (see left)

The Cleveland High School Department of Horticulture covered itself with glory at the recent exhibition, entering into the open competition in the class for the garden of 500 sq. ft. and carrying off equal first with a local garden club. This entire exhibit was created, designed, and constructed by the pupils and every bit of material used came from the school nurseries and greenhouse (oval above)

As ever, the able President of the American Orchid Society made a notable exhibit of the plants which are being so greatly brought back into popularity through his untiring efforts at the Boston Spring Flower Show (above). Hybrid Orchids, which are not prohibited entry under quarantine rulings, are adding a new glamour to this ever fascinating group of plants. Cymbidiums in the foreground

Pleasing in its utter simplicity of line and mass, the F. R. Pierson large garden in the New York Show is presented above. It conveys suggestion for a very practical treatment on strictly formal lines of the conventional building plot. The sunken central lawn area and the raised terrace are effective details in creating a pleasing picture. Change of level accomplishes a great deal in gardens of this type in lending a feeling of distance



The prize-winning garden at Cleveland was a recreation in full scale from a photograph that had already been published in the press. It was a very convincing piece of realism and absolute restraint in the use of material. Knoble Bros. made the exhibit. Kurume Azaleas massed in a group of dwarf Evergreens suggests a very practical application of this type of plant which is bound to be popular wherever it is hardy. (Pictured at left)

AMONG OUR GARDEN NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience

The Dawning Popularity of the Lupin

TO THE EDITORS:

Won't you please invite discussions and experiences about the growing of Lupins in the East? It is destined to rival in popularity the Delphinium, and is a wonderful flower with all its many beautiful new art shades. Many garden folks write me their experiences: some succeed, some don't. The plant seems to bloom and then die out. There is no good excuse for that; it is entirely hardy, but dislikes manure or even rich soil, doing best in porous sandy loam, and must have plenty of water during its growing and blooming season. It will bloom as well in the fall as in June, if stalks are removed after the blooming season. It needs lots of room, as it is a very vigorous grower, making wonderful big plants with as many as 50 to 100 tall blossom stalks. Seedlings will bloom the first year. Only one thing is liable to mar its beauty: aphis seem to be very partial to it, but as soon as they are discovered the plant should be sprayed with an insectide, and there will be no more trouble from that source.—O. M. PUDOR, *Puyallup, Washington.*

King Alfred Daffodil in the South

TO THE EDITORS:

With reference to your April 1925 issue which, by the way, was an extremely interesting one, I enjoyed very much the article on Daffodils ("When Your Garden Runs to Daffodils", page 137), and can give you some information from personal observation as to the King Alfred Daffodil in the South.

The King Alfred was the earliest Daffodil to bloom in my own garden this spring, and developed to as large size as I have ever seen it. Bulbs used were mammoth bulbs. I do not know what it will do the second year, but it was extremely successful the first.—E. S. DRAPER, *Charlotte, N. C.*

Liquid Lime for Delphiniums

TO THE EDITOR:

Concerning lime treatment for Delphinium disease, I have come to the conclusion that lime will control the trouble in this garden. I think, however, that lime water may be better than putting the lime straight into the ground where it is apt to cake. Some seedlings from English prize-winning stock were given the lime water applications from the time I set them out. Several bloomed and one produced a magnificent spike with over forty double florets of the intensest blue. —J. M. CAMPBELL NOBLE, *Montclair, N. J.*

An Attractive Arbor at Little Cost

TO THE EDITORS:

Many yards of limited size prove difficult problems for development. Usually the next door fellow builds his garage just where you wish he would not, where it shades your garden or spoils your plan for shrubbery. I have been appealed to often for advice on just this point, so perhaps some account of a personal, practical solution may be helpful to "the other fellow".

In our own case our neighbor's garage in the southwest corner of his yard formed part of our northwest boundary. Fortunately it was of stucco, so we received permission from the owner to fasten acme wire all over the side. This fencing is of heavy galvanized wire, firmly woven, with cross wires from 4 to 6 inches apart. The garage measured 9 x 14 ft. (side space). Near the ground, and just below the eaves, went 2 x 4 timbers held by iron brackets. The wire fencing was fastened to these by staples. Eight inches out from the timber, we planted three-year-old Grape-vines and, as these grew, their lateral branches were trained on the wires, a central vine running up, and side branches each way.

Eight feet from each corner was set a strong cedar post 8 ft. above ground, all limbs cut to leave arms 8-12 in. long. Across the tops of these a length of iron pipe was fastened firmly. At each cedar post was set a Honeysuckle vine. Across the back fence line from garage corner to cedar post went more wire fencing. On this were trained two plants of Polygonum auberti, with Sedum spectabile set closely along the full length. This blossoms in late summer, large flat clusters of rich crimson, making a good contrast to the drapery of the delicate, silvery, lace-like sprays that Polygonum carries from May until frost comes.

The first two years, while the Grape-vines covered only the side wall, we had a bed all along the side of the garage two feet wide, filled with annuals. But the third year found the Grape-vines reaching out for more room, so we put the wire fencing over the top, forming a roof. Then we decided upon a brick floor and flowerbed along the east end only. This was made 2 ft. wide, dug deep ($2\frac{1}{2}$ ft.), well drained and set with Hybrid-tea Roses, Pansies, and Sweet Alyssum as a border next the grass.

Now we have seats, a table and chairs, and when the mistress of our home serves afternoon tea or even our evening meal under our "spreading Grape-vine," you can imagine how much we enjoy our arbor.

Since the work was done by "Us & Co.", the actual expense for the entire arbor and plants generally surprises people who ask such information. The cost of the Roses, of course depends upon varieties, but as a help to inquiring readers I'll give a few items.

Fencing—100 ft., 48 in. wide	$4.15
2 Cedar Posts—11 ft.	8.00
Gas Pipe (second-hand)	.75
Bricks (second-hand)	3.50
Grape-vines (6)	5.00
2 Polygonum auberti	1.75
2 Honeysuckle vines	1.20

The above will give a fair idea of the initial outlay, the rest of the expense resting entirely with the owners. But no matter how high that climbs, the enjoyment of the arbor will positively pay generous interest upon the investment.—K. W. LAWSON, *Edgewater, N. J.*

Early Snowdrops in Canada

TO THE EDITORS:

I have a corner by the front doorsteps which for several years was full of weeds and stones, and in rainy weather the drip from the roof made it a muddy hole. Two years ago I planted bulbs—Daffodils and Tulips. Last spring I had Daffodils in flower nearly ten days before any one else, as it is in a very sunny and warm corner.

Last fall I planted a lot of small bulbs—Snowdrops, Scillas, Crocuses and Jonquils, also Cottage Tulips. Early in February I noticed small green shoots peeping through the snow and lo! they turned out to be Snowdrops. They have been in flower since March 11th in the snow and have caused quite a lot of interest around the neighborhood as it is unusual for them to bloom in Eastern Canada so early in the spring. The Snowdrops stood the winter very well in spite of the fact that one day there would be a thaw and the next a severe storm. Daffodils, too, were early, with huge fat buds showing on March 16th.—J. B. HUDSON, *Montreal, Canada.*

A Trick of "Extra-Illustrating"

TO THE EDITORS:

I am extra-illustrating my garden book by adding leaves of thin tracing paper which doesn't tear easily or take much room. The pictures are cut from magazines and seed or

plant catalogues and mounted opposite the reading matter on the same subject. "Gardening Month by Month" has already over 200 illustrations added and indexed, etc. H. S. Adams's book on Lilies has 15 extra pictures of Lilies not already in the book. Magazines can be bought from second-hand book dealers or junk men for very little if one doesn't care to cut up his own copy for this purpose.—E. A. GOODWIN, *Lowell, Mass.*

Perennials, Peonies, Aquilegias and Lilies

TO THE EDITORS:

Again we have to bewail the excessive cuddling of the perennial flowering plants in winter. Looking the yard over, it seems that where a plant was forgotten or neglected it came through the winter all right but, if too many swaddling clothes were provided, it was not always found. The moral is to give the plants the vigor they need from summer cultivation, rich soil and sunshine and they will go through all right. My city seedsman says that a good many sorts seem to like the cold winter, though it is not denied that some like the protection of the cold-frame with its glass that holds the snow and provides the needed air.

I want to ask why the Shrubby (Moutan) Peony is so neglected. I have one that is among the first plants to show spring activity. It has a beautiful single purplish red flower and is certainly up to the average of the herbaceous ones and yet I do not know of more than one in all my travels. If I could get a few to add to my collection, I am sure it would be well worth while. I am also looking for the old Orange Lily, such as I used to raise as a boy. It is a true Lilium and would seem to be worth putting into the sales collections, for old association's sake if nothing more.

I see that a correspondent notes the second blooming of Easter Lilies after they have been forced in the house (April, 1925, page 168). I think they will always do that, but I could never keep them long after the second blooming.

The Aquilegias, especially the purple class that preceded the airy mountain strain, are certainly freaky. Last year I had quite a long row of them and looked for a fine showing now, but one end of the row is looking well and the other has practically disappeared. What happens to them? If they are neglected and allowed to struggle in the grass along the roadside they will persist season after season, but dig them up and they will often last only a few years. The mountain sorts are coming on finely. JOHN W. CHAMBERLIN, *Buffalo, N. Y.*

Special Forms of Hemlock

TO THE EDITORS:

These photographs show two interesting variations of Tsugo canadensis. Both grow on an exposed dry hillside at Snowville, N. H., in full sweep of mountain winds. The larger pyramidal tree has short, dense foliage and excellent dark color summer and winter. The smaller extremely dense dwarf appears to be the only Golden Hemlock on record, or the first at any rate. A few grafts have been made and neither Prof. Sargent of the Arnold Arboretum, nor Mr. John Dunbar of Highland Park had previously seen any Hemlock resembling this distinctly golden dwarf. Adaptation to difficult living conditions has here produced two interesting and completely different individuals.—S. A. EVERITT, *Huntington, N. Y.*

The first, and probably the only Golden Hemlock on record (below at left) shows extremely dense dwarf growth quite in contrast to another variation of Tsugo canadensis (above). Both evergreens are growing on Mr. S. A. Everitt's place at Snowville, N. H.

A Hot Water Kink in Lily Culture

TO THE EDITORS:

Lilies, of all types, are regal, majestic indeed. But they can be most disappointing; contrary too, regardless of best efforts and care. This (the Everblooming Calla) particular plant was both in the superlative degree, until——

It had made fine growth all winter from the time of its potting; large luxuriant leaves but no sign of the much hoped for blossoms so lovely and creamy, and it was early spring.

It wasn't pot bound, for it was in a generous sized crock; yet it just stood there stubbornly refusing to bloom. Kind flower growers suggested one thing after another, all to no avail. Finally, upon visiting a friend who had a nice plant not a whit larger or thriftier but with choice big blossoms on long upright stems, the secret leaked out—if such it was.

HOT WATER FOR "EVERBLOOMING" CALLAS

Copious application of hot water served to bring to this entirely healthy but hitherto bloomless Calla Lily three fine creamy white flowers. For details see Miss Gertrude Shockey's letter (below)

At any rate it was immediately tried upon this bloomless plant. Presently, in an incredibly short time, buds appeared; then three fine creamy white flowers perfectly lovely as they can be in their sweet pureness. Its owner was now watering it with *hot* water—of course not boiling hot, but rather copiously whenever it needed it.

That surely was the secret of its satisfactory culture, since every thing else had gained no such delightful response. This is the type of Calla Lily used for forcing indoors, and can be made to bloom several times in a season—as its name signifies—by considerate care and attention and hot water moisture (in this case anyhow.)—GERTRUDE SHOCKEY, *Georgetown, Ohio.*

Wanted—Wild Flower Seed

TO THE EDITORS:

Many of your readers, I'm sure, are interested in the preservation of our native plants, and out here in Arkansas we are making a special effort to increase the natural flora of the region—Hot Springs National Park. Please help us, garden neighbors, by sending seeds of wild flowers in labeled envelopes to the address given below. (MISS) INEZ H. WHITEFIELD, *Cozy Inn, 131 Chapel Street, Hot Springs, Arkansas.*

Equipping a Log House in Tennessee

TO THE EDITORS:

What is the most appropriate sort of hardware to use in a house I am building

here on the river bank of very large and beautiful cedar logs about 8 inches square obtained from an old dwelling?

On the ground floor I plan to have the logs forming the outside walls show in the rooms, together with a strip of white plaster or chinking between them, and also to have some of the logs sawed into planks with which to build partitions between the rooms. Dressing the sides of the logs showing inside the house will bring out the beautiful old red cedar color.

How would you finish the bedrooms? Would wallboard be advisable, and if so which wallboard is best?

Is there a practical and economical oil heater or furnace? Our winters are not severe here, but for five months we do need some heat.—GRACE DAWSON, *Nashville, Tenn.*

Black iron hardware seems to be most appropriate to harmonize with the primitive character of a log house. It will be found in the lines of the leading hardware manufacturers.

For bedroom partitions why not use boards sawed from these cedar logs the same as on the lower floor? Wallboard can of course be used and painted any desired color, but it is intended to give a rather more nicely finished appearance than is altogether in keeping with a log house. Upson board is a very satisfactory brand. Being plied up it is very stiff and durable. If fireproof construction were an object, Sheetrock would be the choice.

The Oliver Oil-Gas Burner Co., St. Louis, Mo., makes an efficient, economical oil burner equipment to install in any good heating plant, preferably hot water. It is gravity fed, and so does away with the expense and noise of motor driven types. With oil tank and thermostat, making its operation automatic, it can be bought for a little under $200.—PHIL M. RILEY, *Newton Center, Mass.*

Second Floor Plan of a January House

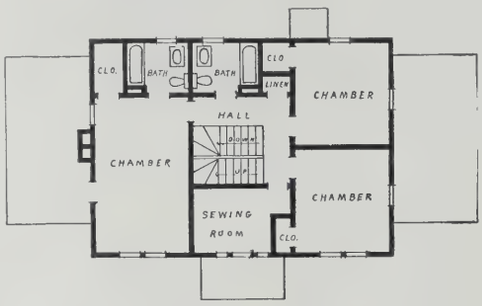
TO THE EDITORS:

I am a new subscriber to GARDEN MAGAZINE & HOME BUILDER and find in the January number on page 328 a house plan in the article by Phil M. Riley. The second story plan is not given. Could you tell me where I could get the complete plans of this house? I have a story and a half house that I believe would adapt itself to this plan but would like to see the upper story plan.

The lower story of this house has a ten foot ceiling. In adding a full story in my remodeling, do you think an eight foot ceiling for the top story would make the house look too top heavy or disproportionate? —E. Y. GARLING, *Lewistown, Ohio.*

Comparing the accompanying chamber plan with the illustration of the house in the January issue, it will be seen that, in front, the second story overhangs the bay windows on the first floor, giving nearly two feet more depth to the second floor. Should only one bath be desired, the large master bedroom could be cut into two good sized rooms with closets between.

On the third floor of this house, of which Harry M. Ramsay, 184 Boylston St., Boston, Mass., is the architect, a large shed roof dormer at the back and a small dormer at the right hand end make possible a good maid's room and bath in addition to a sizable open attic.—PHIL M. RILEY, *Newton Center, Mass.*



Second floor plan of the house pictured on page 328 of Mr. Riley's article in the January issue of GARDEN MAGAZINE & HOME BUILDER

Concerning Iris

TO THE EDITORS:

Somewhere in the back of my mind, there seems to be a recollection of someone in authority telling me that when the Iris borer started out in business in the springtime, he entered the Iris leaf at the base and first went up, then turned about and went down into the rhizome. I have been making as exhaustive a search as possible with the literature at hand (which itself is not exhaustive, by any means), and in every reference it states that the worm enters the leaf and proceeds downward. Every time that I have found the borer, which has been oftener than is desirable, it has been located in the leaf about two-thirds of the way up and the inside of the leaf seems to give evidence of his having gone up first. (To amend that statement, the borer frequently has not been found, until he was well into the rhizome, but even then the leaf was pretty well destroyed.) In what other way does he get in? There is never any hole in the upper leaf to suggest his entrance there. If the eggs were carried upward with the growth of the leaf the entrance would be even nearer the end of the leaf. If he hatches out on the outside of the upper leaf I should think that he could be controlled with an insecticide.

I wish someone could tell me of the Iris Pavonia. Is that too a dream, finding existence only in the "back of my mind," or do I really remember in the rock gardens of England, a very small bulbous Iris, blue, with markings like the peacock's feathers? Where has it vanished to?

Also will someone tell me where I can procure Iris Lurida?—SUZAN TYNG HOMANS, *Flushing, N .Y.*

Orchids as House Plants in Texas

TO THE EDITORS:

Can any one tell me where either the Elk- or the Moose-horn Fern (Platycerium grande and P. alcicorne) are obtainable; or where I could get the Nepenthes (Pitcher Plant) either seeds or plants; or the black Calla Lily?

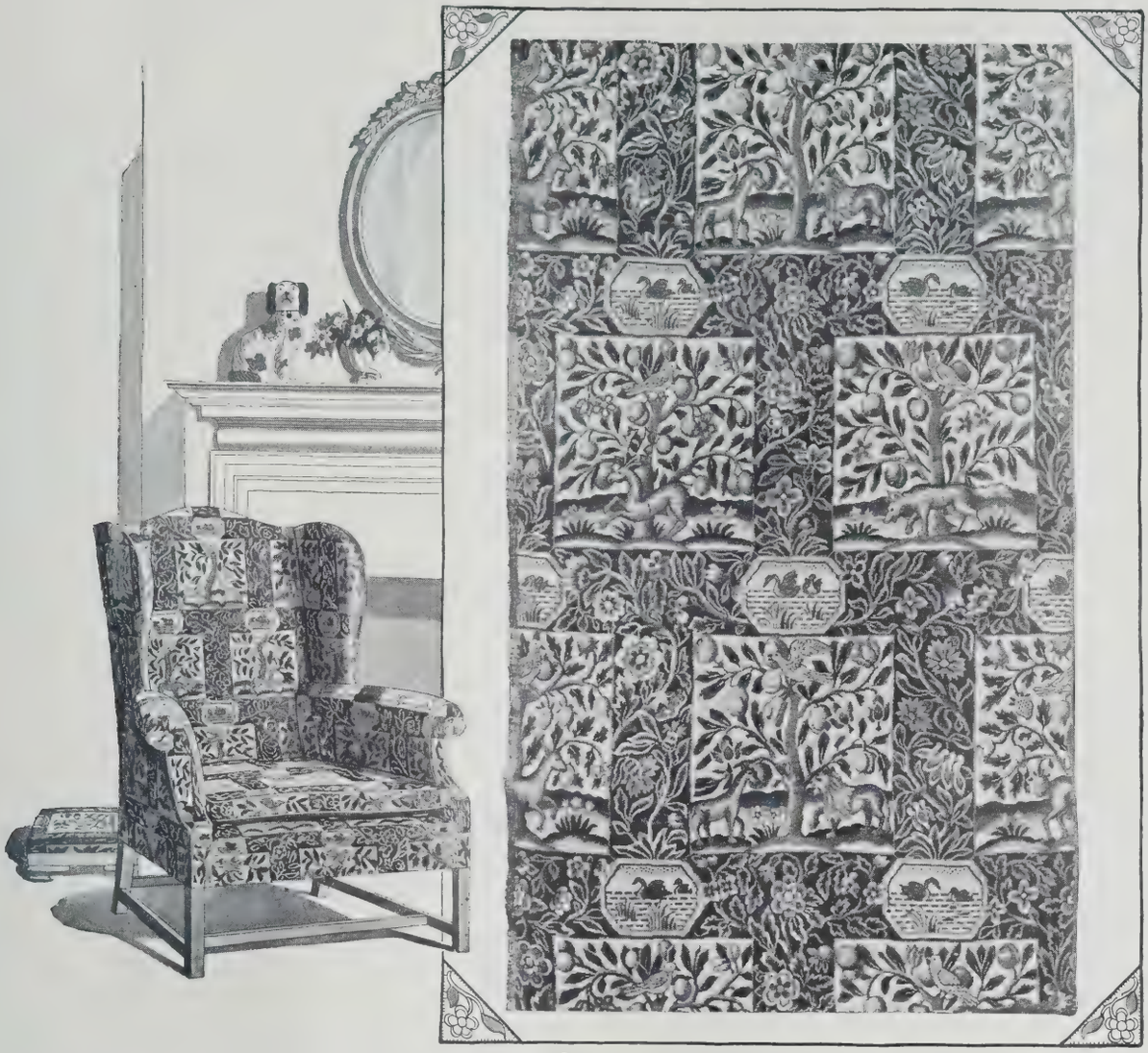
Last summer I bought a small Orchid (a Cattleya). At the time I was rather afraid to attempt to grow it, since I had neither greenhouse nor sunroom. It was kept in an ordinary brick building and about November 10th rewarded me with a beautiful lavender bloom with a red lip and an orange throat. If this Orchid continues to grow as well as it has so far, I should think that a few of the more easily grown kinds would be well worth their space and care in every home. I also grow several Cactus and other succulents. The Epiphyllums are now forming their buds and show promise of a good display.—R. P. MILLER, *Dallas, Tex.*

A Little Inwood Lily Pool

TO THE EDITORS:

The accompanying picture shows our Lily pool, built according to the directions of Tricker, with Nymphea pulcherrima in bloom (left). We bought our place four years ago and it was nothing but a sand and weed lot—with one solitary little Wild Cherry tree in one corner, but we immediately saved on clothes and hats and theatre tickets, etc., and put it all in the garden. The result is that our garden is one of the most admired in Inwood, and we enjoy it more every day of the year. And it was GARDEN MAGAZINE & HOME BUILDER that kept alive our love for gardens and green things while we lived in New York apartments. — ALICE MATTULLATH, *Inwood, N. Y.*

Nymphaea pulcherrima, yellow Iris, and Peonies make a delightful planting about the Lily pool where, against a background of Cedar and Dahlias, Duke, like the mythical Narcissus, admires his reflection in the water. In the garden of Mr. L. G. Gies at Inwood, Long Island, described above by Miss Alice Mattullath



A modern tapestry with the naïve charm of the XIV century

Two Old Designs skilfully combined create this Tapestry

GOING back to Gothic sources and borrowing two of their motifs—the animal figures and the floriated or mille fleurs background—this tapestry has captured the charm of those XIV Century webs.

Here the birds and animals that were wont to disport themselves in Gothic tapestries are enclosed in a series of squares and become the main theme.

These are the beasts of that naïve XIV Century—an age delighting in legendary lore where animal folk rather than humankind were the centre of interest.

Woven into this tapestry we first see the king of the beasts advancing with measured step. Then, under a tree, a deer gambols in celebration of an escape from the arrows of some pursuing Robin Hood. The trio of little incidents is completed by a prowling wolf on his way to keep some grim tryst with a shepherd's flock, while the little waterfowl in small medallions link together the larger squares and their animal folk tales. The Gothic mille fleurs ground acts as a subdued running accompaniment to this anecdotal main theme.

Because of its dual design, the colors of this tapestry are in low key—quiet brown, green and red that satisfy but do not distract the interest from the design itself. As furniture covering, the soft and mellow tones are admirably suited to hall, library or living room. Its pictorial and decorative interest make this tapestry equally suitable for a screen or wall panel.

This and other Schumacher fabrics may be seen by arrangement with your own dealer or decorator who will also gladly arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 W. 40th Street, New York. Offices in Boston, Chicago, Philadelphia.

F. SCHUMACHER & CO.

The National Garden Association

Formed to promote the annual observance of National Garden Week

Leonard Barron, F.R.H.S., President

Honorary Vice-Presidents: J. Horace McFarland, Mrs. Francis King, Mrs. Russell Tyson, Mrs. Thomas G. Winter, Mrs. Samuel Sloan, Mr. Frederick Newbold, Mr. Robert Pyle, Mrs. John D. Sherman.

Coöperating Societies: Society of American Florists and Ornamental Horticulturists; National Plant, Flower and Fruit Guild; American Dahlia Society; American Iris Society; Ontario Horticultural Association; American Forestry Association; Women's National Farm and Garden Association; Wild Flower Preservation Society; National Horticultural Society; The Agassiz Association; The School Nature League; Society of Little Gardens.

Great Holland Flower Show to be Filmed in Color for Garden Clubs

EVER since the launching of National Garden Week in April, 1923, by the National Garden Association in cooperation with the General Federation of Women's Clubs there has been a steadily rising demand for a garden film. Inquiries have come literally by hundreds from organized groups all over the country, not garden clubs alone but all sorts of civic-minded folk, members of chambers of commerce; from such bodies of men as the Rotary, Kiwanis, and Lions; such forward-looking enthusiasts as the School Nature League, the Women's National Farm and Garden Association; the Wild Flower Preservation Society; and women's clubs totalling a membership of millions.

At Last We Have Found the Film!

IT WAS not an easy task to find just what we wanted—a film that would show growing flowers, careful landscaping, all the varieties of gardens—rock, water, formal, and old-fashioned—these combined with just enough human interest to make it appeal to the average habitué of the moving picture house as well as to the ardent gardener. No, it was not easy, but we knew that somewhere it would develop for us; and it has!

The stupendous International Spring Flower Show held this year in Holland offered an unparalleled display of floral beauty of interest to gardeners everywhere. Here a tract of 40 acres was made into various types of gardens by celebrated landscape architects. Here Tulips, Narcissus, Hyacinths, and Daffodils and all the flowers that bring loveliness to our American gardens in early spring spread acre upon acre of sheeted glory, living "fields of the cloth of gold."

Learning that the National Garden Association was interested in securing a film for garden clubs and communities interested in civic beautifying, it was suggested that we secure a film not only of these fields of beauty but of the beautiful old gardens about some of Holland's castles.

While this page goes to press, the film is being made in lovely natural colors, by courtesy of the Dutch Government. Not only the Holland Flower Show and formal Dutch gardens are included, but some of the most famous English gardens as well.

The captions for the film are to be written by the Editor of Garden Magazine & Home Builder who has gone to Holland to personally supervise the making of the pictures.

The beauty of this unusual Flower Show will thus be caught and held, to be flashed on screens this summer to millions of flower lovers who cannot now make the long trip across the ocean.

How to Secure This Film

THERE is just one way (and it is a very simple one) that you can secure this picture for your town. Have your garden club, civic body, men's club, women's club, all or one, ask the manager of your moving picture house to write to the National Garden Association at Garden City requesting that this picture be shown in his theater and *then pledge him your support when it is shown.*

Upon receipt of his request for a booking of this film we will at once forward it to the moving picture company coöperating with us who will arrange a date when this can be shown in your locality.

It is important to remember that this film will be shown first in those communities that ask for it first.

This picture will be ready for distribution not later than August 1st, but your motion picture theatre can and should ask for it now.

There is more to this film than just gardens—there is a most attractive story as well. Everywhere comes the plea for better "movies" and yet the leading moving picture companies, when approached, say that when they do produce films of this nature they are not patronized. We have a very definite feeling that the time has come when such films are not only urgently needed but will be attended by "movie fans" everywhere. So firmly do we believe this that we are getting behind this film, to aid in the work of producing interesting and helpful, clean and entertaining moving pictures.

We feel, and justly so, that the picture produced for this two-fold reason is the greatest step we have yet taken to arouse an interest in making each town and city, each individual garden, "a place where loveliness abides."

These beautiful gardens of Holland, these famed gardens of England are after all only elder sisters of our own garden plots, miracles wrought from the same earth and seeds with nature's beneficent help, showing in their beauty what we can do too if we will.

Have your Moving Picture Manager write to us *at once* for this picture before all the dates are filled at the booking office of the company directing this film. Address all requests to:

The National Garden Association
Garden City, New York

Attention of Ellen D. Wangner, Secretary

Echoes of National Garden Week

THE third observance of National Garden Week surpassed in the variety of its programs those of previous years. New Garden Clubs have sprung up in every part of the country and everywhere has there been a widespread awakening not alone to the need of civic beauty, but to its actual value in dollars and cents quite apart from its worth from the point of view of better health and homes.

A clear picture of what can be done in even an ordinary backyard was shown by the Nature Club of Doylestown, Pa., an organization that was among the first to endorse the plan for a Garden Week and that has always observed it. Each year this Club carries out the full program, stressing some especial activity—one year, it was the substitution of the town flower for ash heaps and all unsightly places; this year they carried out a campaign to make backyards attractive. Prizes were offered and photographs taken of many yards, these exhibited at the annual garden show when the prizes were awarded. The prize-winning yard speaks for itself (see page 348).

At Bufford, Georgia, the Beautiful America Club observed the week by turning unsightly vacant lots into vegetable gardens, opening a small public library, conducting a clean-up and tree planting campaign; and, best of all, organized a Junior Club.

The Garden Club at Montrose, Pa., sponsored a movement to plant Maples as memorials to World War veterans along the state highway.

At Springdale, Arkansas, a most unique plan was adopted. Garden Clubs by streets were organized in their campaign for a "City Beautiful" thus assuring a city-wide interest and coöperation.

Florida, as usual, carried out across the whole state its inspiring program of beautification, stressing particularly the cleaning-up and beautifying of its highways by systematic and intelligent planting of trees and shrubbery and by restriction of outdoor advertising.

A Bird Bath of GALLOWAY POTTERY

WILL make a delightful spot in your garden, bringing the birds with their merry notes. Our collection of high fired Terra Cottas includes Vases and shapely Jars, Flower Pots, Boxes, Fonts, Sun Dials, Gazing Globes, Benches and other pieces that will add interest to your garden, sunroom and home.

A catalogue illustrating 300 numbers will be sent upon receipt of 20 cents in stamps.

GALLOWAY TERRA-COTTA COMPANY
3214 WALNUT STREET, PHILADELPHIA.

A Treasure For Every Garden-Lover's Library

In which the golden thread of romantic and historical interest is woven into the intimate stories of seventy-nine of the very aristocracy of American Gardens.

"One of the most interesting and attractive volumes it has ever been our good fortune to come across."
—*Country Life.*

"A revelation of gardening as an art."—*Washington Post.*

"The very heart of history."—
New York Times.

"Beautiful in conception. A rarely perfect volume."—
Richmond Times-Despatch.

HISTORIC GARDENS OF VIRGINIA

Compiled By The James River Garden Club
Edited By Edith Tunis Sale

Walk hand in hand with the famous men and fair women of the past, through the charming gardens that will always live in history. Fourth edition de luxe ready. 8vo. Bound in dark blue Athol cloth. 355 pages, deckle edge. 297 half tones; 13 four-color plates; 44 colored garden plans. Price $10.00. Order from

The WILLIAM BYRD PRESS, Inc.
1430 East Franklin Street Richmond, Virginia

Danersk Furniture

Increases the comfort the beauty of your home

BED OF DANERSK SALEM GROUP— *Curly Maple and White Walnut finished in mellow amber shades. Notice the quaint "butterfly" table attached!*

YOU can get furniture for which you pay less than for Danersk. But, is there any more foolish economy than the purchase of something you never quite like?

If you have attended any of the recent auctions of outstanding examples of Early American furniture you have been astonished at the prices these pieces bring. A little hutch of oak and pine starts at $500 and is run up to $2400 in four minutes bidding!

You may question the intrinsic or sentimental value but you cannot question the interest that such a piece contributes to the home.

And there is absolutely no doubt that a Danersk reproduction as beautifully made, as lovely in finish, is astonishingly moderate at the price asked.

All pieces of Danersk Furniture possess the vital characteristics in form and finish of collectors' pieces. Yet they are offered at prices that compare favorably with commercial products. Danersk Furniture is displayed at our show rooms in settings that offer decorative suggestions. Call now. There's no obligation to purchase.

ERSKINE-DANFORTH CORPORATION
383 Madison Avenue, New York
Opposite Ritz-Carlton Hotel

Chicago Salesrooms
315 MICHIGAN AVE., NORTH

Distributor for Southern California
2869 WEST SEVENTH ST., LOS ANGELES

PRIZE-WINNING BACKYARD AT DOYLESTOWN, PA.

Zinnias, Marigolds, Geraniums, Cosmos, Climbing Nasturtiums, Morning-glories and other familiars have completely dissipated the repellent bareness and imbued the unsightly yard (shown at left) with a touch of garden grace. Mrs. Harry J. Shoemaker, the creator of this transformation, was awarded the prize in a campaign for attractive backyards conducted in connection with Garden Week activities by the Nature Club of Doylestown, Pa.

The National Plant Flower and Fruit Guild, ever interested in forwarding garden interests, ever living their creed "to make the waste of the country meet the needs of the city," sends word of a new activity that holds a suggestion for every Garden Club. This is the formation of Church Garden Clubs, which have for their objective the beautifying of the grounds around church buildings, the planting of a garden which would supply flowers for church decorations and for sending to the sick.

At Fresno, California, the date in April being too late, the week of February 23rd was proclaimed a Clean-Up, Paint-Up, and Planting Week, the Mayor issuing this proclamation calling upon every citizen to help, and help they did, even the children taking an active interest. Newspapers gave whole issues to it, health chiefs of the town and county waged war on dirt, prizes for best work along many lines were offered and everyone planted shrubs, trees, and flowers and beautified vacant lots.

The best of Garden Week is that its stimulus is felt throughout the whole year and the example that each town sets starts new endeavors far and wide. At Kewanee, Illinois, for instance, a far-seeing manufacturer, realizing the need for and value of playgrounds, has just donated half a million dollars for public purposes, parks, and playgrounds.

And in this connection the following from a Bulletin of the Playground and Recreation Association of America will be of interest to everyone who is working to provide parks and playgrounds for his or her town:

PLAYGROUNDS CUT DELINQUENCY

ONE reason cities are increasing their recreation facilities is that they have found that play under leadership will cut juvenile delinquency.

The power of playgrounds to prevent delinquency has been easier to measure than their power to build constructive qualities. But the lessons of health, fair play, team work, and patriotism being learned through community recreation leadership, are sure to have far reaching effect on the citizenship of the future.

Reports of a falling off in delinquency cases following the establishing of recreation under leadership have been made by a number of cities during 1923.

Not a single child was put on probation during July in Utica, N. Y., and in Brazil, Indiana, no case of juvenile delinquency occurred during the summer. This splendid record was attributed to the influence of summer playgrounds. Judge C. Penny of Miami, Florida, gave credit to the supervised play program for the fact that while previously he had had twenty or twenty-five cases of delinquency in his court in a month, in the six months after the playgrounds opened he had had only five cases. Other cities reported the practical elimination of mischief and property destruction by boys at Hallowe'en, due to community celebrations organized by city recreation committees.

Fourth Observance National Garden Week, April 18-25, 1926

Starting Pansies for Your Winter "Play-House"

THE first seeds to be sown for your little winter greenhouse or play-house, as I like to call it, are the Pansies and Primula malacoides in the latter part of June. Be sure to buy the winter-flowering Pansies. One year a beguiling advertisement persuaded me to change the strain of Pansies in the play-house, and I had nothing but leaves until spring. The seeds of Pansies and Primulas are small and fine so do not sow too thickly if you want healthy, vigorous little seedlings. An easy way to avoid doing this is to mix them with a little fine soil (dust). You can mix all you need in the palm of your left hand.

After the seeds are sowed, it is better to water them through burlap until they begin to grow. Otherwise you will either wash them out of the soil, bury them too deep or find them all floated down in one corner of the flat or pot; or, worst of all, just at a critical time they will dry out.

Cut a piece of burlap two or three inches larger than the flat. Press it down on the soil and around the edges of the flat so it will be like a tray. It is important to have the burlap pressed level and smooth on top of the soil. Then water the burlap thoroughly using a watering-can or hose with the rose (sprinkling head) on, so that the water will be given evenly and quietly to the little seeds under it. I always use burlap for all the garden seeds I start in the play-house. It is so much easier than being afraid they will dry out. The seedlings should later be pricked out into flats and kept where they are shaded from the hot mid-day sun—perhaps where the early morning sun strikes but the shadow of the house soon protects them. They need light and air or they will die so do not put them under bushes. As they grow larger, transfer them to pots and move them to the ash frame.—FRANCES G. MARKHAM.

A rich soil will hold twice as much water as a poor soil, and since moisture is especially important in the home garden plot, try to select soil that contains plenty of decayed manure or vegetable matter, or manage to get it in somehow. No land should be worked when it is too wet. Not more than an inch or so of subsoil should be turned up in any one year because this soil is lacking in the proper amount of organic matter.

anishes Garbage Instantly—Permanently!

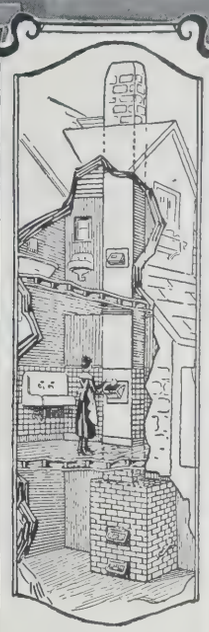
WHISK the kitchen garbage into a paper, drop it into the handy Kernerator hopper door, right there in the kitchen, then FORGET it! This time-tried onvenience removes the most distasteful, wearisome sk of housework—those countless trips to garbage can id rubbish pile—and best of all,

There's No Expense—No Fuel Used!

sk your architect or contractor about the Kernerator, it must be built in—can't be added later. He'll tell ou how it disposes of *all* garbage, tin cans, sweepings, oken glassware, crockery, excelsior, pap rs, wilted owers—in fact, anything you don't want. Metallic ob- cts (tin cans and th- like) are flame-sterilized for re- oval with the ashes. If you prefer, write—

ERNER INCINERATOR COMPANY
031 Chestnut St. Milwaukee, Wis.

KERNERATOR
Built-in-the-Chimney



Here is a typical Kernerator installation. It costs no more than a good radio set and you get rid of the garbage nuisance forever.

FREE—Valuable Instruction Book on Wood Finishing

This book contains practical suggestions on how to make your home more artistic, cheery and inviting. It explains how you can easily and economically refinish and keep woodwork, furniture, floors and linoleum in perfect condition. It tells how to give your entire home a delightful air of immaculate cleanliness.

Ask Your Painter

Ask your painter for a FREE copy of the Johnson 25c book on Home Beautifying and Wood Finishing. If he hasn't a supply of these books he can easily secure them. And have him show you his set of wood panels exhibiting the many beautiful effects obtainable with Johnson's Artistic Wood Finishes.

JOHNSON'S WOOD DYE

Penetrating

Dark Oak	*Light Oak*	*Walnut*
Fumed Oak	*Golden Oak*	*Bog Oak*
Dark Mahogany	*Mission Oak*	*Flemish Oak*
Light Mahogany	*Weathered Oak*	*Early English*

Johnson's Wood Dye is for the artistic coloring of all wood. With it inexpensive soft woods may be finished so they are as beautiful and artistic as expensive hard wood.

Johnson's Wood Dye is very simple to apply—it goes on easily and quickly without a lap or a streak. Dries in four hours and will not rub off or smudge—penetrates deeply, bringing out the beauty of the grain. All shades may be easily lightened or darkened.

S. C. JOHNSON & SON, Dept. G. M. 6, RACINE, WIS.
"The Wood Finishing Authorities"
Please send me free and postpaid a copy of the Johnson 25c Instruction Book on Home Beautifying and Wood Finishing.

Name .....
Address .....
City and State .....
Painter's Name .....
Painter's Address .....

Steal A March On Father Time!

ANY factor that helps the gardener to catch up with the season, to grow an extra crop before frost, has always found a hearty welcome. We believe this to be the reason for the evergrowing popularity of

Lovett's Pot-Grown Strawberry Plants

These sturdy, well-rooted plants are available for immediate shipment, and can be set out any time during the summer, regardless of soil or weather conditions. They will take hold immediately, make a thrifty growth and, in the case of Everbearing varieties, the planter may even expect a fair crop of berries *this fall!*

Write to-day, please, for our *Free Catalog No. 114*, pages 16–19 of which are devoted to the peers among Strawberries. We also offer a broad line of almost every fruit and flower suitable for growing in the home garden.

Lovett's Nursery
Box 125
Little Silver, New Jersey

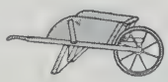
"THEY don't build homes like that nowadays." You've often heard it said. But the fact is that thousands of modern structures are quite as good as the famous old-time houses—and many are far better. It's all in the way you build.

If you would "build for tomorrow," select those materials which are as dependable as time. For instance, choose Sargent Locks and Hardware of solid brass or bronze. These are more than harmonious—more than smooth-working and secure—they are built to serve faultlessly as long as your home stands!

With your architect select Sargent Locks and Hardware. The Sargent Colonial Book will help you. Write for it today.

SARGENT & COMPANY
Hardware Manufacturers
48 Water Street New Haven, Conn.

SARGENT
LOCKS AND HARDWARE



GARDENING FOR THE BEGINNER

THE MONTH'S REMINDER—JUNE

As to Time and Place: In gardening practice a date can only be approximated as seasons vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 40). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

How to Use This Guide: Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

Who Writes This: The advice and instruction in this department are the gleanings of many years experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Theiss from Pennsylvania; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. A. Kruhm from an extensive Eastern acquaintance; and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.

IF THERE is anything more rare than a day in June, it is a day in a June garden. If there be any pleasure in gardening that exceeds the pleasure of realization, it is that of anticipation. The genuine gardener is so keen to get that first Pea, those first early Radishes, the earliest Tomato, and all nature seems to be trying to help him.

FOR THE SICKLY TOMATO PLANT

ALWAYS there will be some laggards in the planting of Tomato plants, some stragglers that come on behind the herd. One plant will pine and droop, when all its fellows are pushing ahead with might and main. Ten to one, you can help this laggard. A few additional roots will give the plant the added nourishment it needs to shoot up like its fellows. Make a tiny trench beside your plant, bend the stem down until it lies partly in this trench, and then cover it with earth. The top can be bent up and staked. Roots will quickly grow from the newly buried part of the stem, and the plant will begin to pick up.

THE BEST SOIL FOR TOMATOES

ANYBODY ought to be able to raise Tomatoes successfully anywhere. This plant is the most cosmopolitan in its adaptability to soils of any plant we have. It will grow in any kind of ground. Whether your soil is clay, heavy enough to use in brick manufacture, or the lightest of sand, or fine loam, the Tomato will grow in it. Naturally, it will not do equally well in all sorts of soil. It would be foolish to expect from heavy brick clay the same crop that the plant will yield in rich, light loam. Nevertheless, it will grow in the clay, or in sand, and do suprisingly well.

To fit the soil for best Tomato production, the gardener will try to work humus into it. Barnyard manure is the best agent for soil regeneration, and we ourselves use amazing quantities of it in our gardens. The result is some remarkable Tomato yields. Where manure cannot be had, commercial fertilizers can be used with wonderful effect. A mixture of two pounds of nitrate of soda, five pounds of bonemeal, and one pound of muriate of potash, well mixed, and raked into the ground, will bring the Tomatoes along well. For the laggards a bit more of the nitrate is helpful. The quantity named should be sufficient for an area of, perhaps, 400 sq. ft.—a space 10 x 40 or 20 x 20.

SAVE YOUR OWN TOMATO SEEDS

THE surest way to have good Tomatoes and early Tomatoes is to save your own seeds. With some plants it does not pay to save seeds, but it surely does with Tomatoes. Commercial seeds naturally do not come from the earliest fruit or always from the best. The commercial grower cannot pick and choose among his fruits. He takes the seeds from the fruits as they run. But the home gardener can save his very earliest fruits for seed, and take from only the best of these. Furthermore, the home gardener can test and taste his fruits before selecting seeds. We have tried out many early Tomatoes, but

(*Continued on page 352*)

Flowers by Wire to Anybody Anywhere!

The nicest gift to your dear ones for every occasion is Flowers!
Flowers will always tell your story!
On steamers, our Flowers—specially arranged to stay fresh throughout the voyage—repeat your greeting every morning!
In New York we deliver within the hour—in every other city as quickly as our wire reaches one of our 3,000 branches. Orders filled from $5 up! Use this coupon!

MAX SCHLING INC. 785 FIFTH AVE. New York

Enclosed find $ ----, for which send flowers or plant
to _____
on (date) _____ (address) _____
Enclose my card.
My Signature _____
My Address _____

SAVE YOUR PLANTS

From

Plant Lice!

LOTOL

Patented Sept. 9, 1924

Kills plant lice—the worst enemies of your Flower and Vegetable Garden. LOTOL—the complete concentrated contact spray in handy tubes. A teaspoonful makes a gallon. At your dealer's or send 85c for the 18 gallon size.

GARDEN CHEMICAL CO.,
146th St. & Park Ave.,
New York, N. Y.

Dear Sirs:
I want to save my flowers and vegetables, here is 85c for which send me an 18 gallon tube.

Name .....
Street .....
City ..... State .....

Now People Ask, "What Hardwood?"

"Hardwood" does not, today, tell you enough about the floors you should have in the homes you may build, rent or buy.

You should ask, as others do, "What kind of hardwood?"

Will this wood, if stained, keep the stain indefinitely? Will this wood, when stained, have the texture and graining which will stain evenly, without fibrous ridges of unstained wood showing through?

Beech floors will. So will Birch. More than this, they will wear like Maple—and Maple outwears stone.

You should ask "what hardwood" because Maple, Beech and Birch offer you some of the most alluring of color possibilities.

In your present home you can have new floors for no more than the cost of new carpets, by reflooring with special ⅜-inch Maple, Beech or Birch. Ask your lumber dealer about it—or write to MFMA Library for helpful literature. "Color Harmony In Floors," "New Floors For Old" and "The Floors For Your Home" are publications which we will gladly send without charge, if you write.

MAPLE FLOORING MANUFACTURERS ASSOCIATION
1078 Stock Exchange Building, *Chicago.*

Guaranteed Floorings

The letters **MFMA** on Maple, Beech or Birch flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers Association, whose members must attain and maintain the highest standards of manufacture and adhere to manufacturing and grading rules which economically conserve every particle of these remarkable woods. This trade-mark is for your protection. Look for it on the flooring you buy. **MFMA**

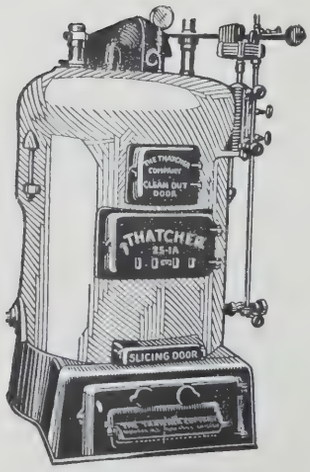
Floor *with* Maple
Beech *or* Birch

Up the Chimney—

valuable heat or just smoke?

PERHAPS you wondered last winter why your heater never seemed to warm the house thoroughly, even though the drafts were kept open and quantities of coal were piled on. The trouble was probably due to the fact that the chimney instead of the house received more than its share of heat.

The special "Staggered Fire Travel" of the thrifty Thatcher Steam or Hot Water Boiler eliminates just this trouble. It extracts practically all the valuable thermal units from the smoke and hot gases, before they are allowed to escape up the chimney. And every room in the house receives its proper proportion of genial warmth.



Your local Thatcher Dealer will be glad to give you full details and show you exactly how to cut coal bills.

Write for illustrated Thatcher Boiler Booklet

THE THATCHER COMPANY
Formerly Thatcher Furnace Co.
Since 1850
39-41 St. Francis St.
NEWARK, N. J.

21 W. 44 St. *New York*
341 N. Clark St. *Chicago*

THATCHER
BOILERS · FURNACES · RANGES

(Continued from page 350)

we find none we like as well as the Crackerjack. Why this Tomato is not more widely known I do not understand. It fruits early and then continues to bear prolifically until cut down by frost. It is very mild, without acid, and of a fine flavor.

NITRATE OF SODA FOR TOMATOES

IN APPLYING nitrate of soda to Tomatoes, or for that matter to any other plants, extreme care must be taken not to overdo the matter. It is so easy to scatter a small handful of the stuff around a plant when in reality a teaspoonful is all the plant should have. Too much of it is deadly.

Nitrate dissolved in water is to plants like sugar dissolved in coffee to man. It is the quickest food in existence. It is instantly available the moment the liquid reaches the plant roots. Care must be used in applying dissolved nitrate. In wet weather, when the rains are falling constantly, the stuff works down into the soil with incredible rapidity.

A friend of mine had some very sturdy Tomato plants of which he was quite proud, but one of them began to wilt. He asked me what was wrong with it. I could see nothing above ground, and suggested that we might look underground. It seemed as though cut-worms might be at work. But instead of cut worms we found little balls of nitrate of soda on the roots, like the nodules on clover roots. It was rainy weather, and my friend, in trying to push the plants along, was sprinkling them frequently with dissolved soda nitrate. This had worked down so fast that it had accumulated in little balls on the roots. We scraped these aggregations away, drew back the soil, and soon the plant was flourishing again.

WHEAT BRAN AND PARIS GREEN FOR CUT WORMS

WHEN cut-worms do bother one, there is one pretty sure way to fix them. Make a mash of wheat bran and paris green and sprinkle it on the ground about the plants. The worms, which come out at night, will feed on the stuff and die. Little paper collars wrapped around plants at planting time are a great protection against cut-worms.

ROTATION FOR TOMATOES

TOMATOES suffer from fungous diseases, and spraying with bordeaux mixture is the best preventive. Tomatoes should be rotated, too. The earth tends to become diseased if diseased plants are grown year after year in the same place. For some years we suffered from fusorium wilt. Then we discovered that the plants came to us diseased. We had been securing plants from a local florist, who grew them in his hothouse. He used the same earth year after year, and it was probably inoculated with the disease germs. When we can, we now raise our own plants. By dipping them, at planting, in a solution of lead arsenate—an ounce of lead in three gallons of water—it is possible to keep such early pests as leaf-hoppers and flea-beetles off the plants, and bordeaux later keeps away the wilts.

THE TWO-YEAR RULE FOR STRAWBERRIES

IF FOR no other reason, June would be a memorable month in the garden because of the Strawberries. Gardeners are commonly advised to plow under a Strawberry patch after two years. Doubtless that is good advice usually, but it is a practice we do not follow in our own gardens. We let our beds remain for several years. If we were limited for space, doubtless we should follow the two-year rule; but having plenty of ground, we let our vines go on bearing for years. If good care is taken of a patch, it will produce a very thick stand of plants, and unless one is careful, these will cover the entire area of the bed. After the first year, we purposely allow them thus to spread—they practically choke out the weeds themselves—and the remainder we pull out. The multiplicity of plants, while it may not make for blue-ribbon fruit, surely does result in plenty of berries. Thus we allow a bed to continue as long as it bears enough fruit to justify its continuance. A neighbor of mine got his record crop from a bed eight years old.

We have now two beds that are several years old. In spring I broadcast by hand some nitrate and other fertilizers among the matted vines. We pull out weeds whenever we see them. Otherwise, the beds take care of themselves. We harvest lots of luscious berries.

(Continued on page 354)

"Some Single Peonies, like great wild roses with hearts of gold should certainly be included in your collection."
—Prof. A. P. Saunders.

"Like Great Wild Roses With Hearts of Gold"

Come while the Peonies are in bloom

MOTOR out to our Nurseries, on the Sawmill River Road. Revel in acres of gorgeous bloom; scrape acquaintance with hundreds of varieties, many of them new and rare. Enjoy the fragrance which no Catalog can convey. Chat with our Mr. Harris, a peony enthusiast.

Make your selections for a home Peony collection with thousands of choice specimens before you. Buying direct from the growers, you pay only the actual cost of production, plus one modest profit. You will find this the economical and the satisfactory way to build a Peony collection which will be a joy to yourself and your friends.

Although Peonies are a leading specialty at Rosedale, we have also a full supply of Evergreens, Deciduous Trees, both fruit and ornamental, Flowering Shrubs and Hardy Perennials. Our large-size Trees will save you years of waiting. They have strongly developed root systems and shapely tops.

Send your name and address to-day in order to receive our Summer Catalog, published in early August.

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"

Box A Tarrytown, N. Y.

There is No Other Rose Spray Like This

Fungtrogen is the only *combined fertilizer* and *fungicide* in existence. Its invisible film effectively combats Mildew and Black Spot *and is a powerful plant stimulant* by absorption through the leaf. Produces foliage and blooms of astonishing form, color and beauty. This has been demonstrated year after year in the nationally known Rose Garden at Wallingford, Pa. Indorsed by leading rose culturists. Spray now with Fungtrogen before diseases appear.

Mailed you direct, Parcel Post Prepaid.
Pints $1.40 (makes 60 pints spray)
Quarts $2.35. Half gallons, $4.00
Or send us name of your dealer when writing for folder.

Chemical Products Division

Rose Manufacturing Co.
(Established 1897)
37th and Filbert Streets
Philadelphia

Fungtrogen
FUNGICIDE FERTILIZER

TULIP BULBS
(May-Flowering)
BUY NOW AND *SAVE 25%*

Until July 15th—not later

We are making the readers of Garden Magazine a very special offer on the following **Darwin, Breeder** and **Cottage Tulips** and are suggesting a color scheme for border planting. Many lovely color schemes may be had with this class of Tulips. Combinations of several varieties are frequently used in the better gardens to attain certain desired color effects. We believe, however, after many years of planning some of the finest garden displays of these Tulips in America, that they are seen to best advantage if planted in clumps of 25, 50 or 100 of a variety with a definite color scheme in mind. Our Advance Bulb Catalog issued in May lists 155 varieties of these—The Aristocrat of the Tulip Family, but we recommend the following Special Border Collection and suggest that they be planted in the order given.

TEN FINE VARIETIES	Per 100	Per 1000
Reverend Ewbank—Beautiful soft lavender-violet....	$4.00	$38.00
Carl Becker—An even tone of soft rose.....	5.00	48.00
Bronze Queen—Soft golden bronze.....	5.00	48.00
Dream—Even tone of heliotrope.....	4.00	38.00
Edmee—Vivid shade of cherry-rose, lighter border...	5.00	48.00
Cardinal Manning—Rosy violet, light bronze border..	5.00	48.00
Moonlight—Handsome oval shape, soft canary-yellow	5.00	48.00
Philippe de Commines—Deep velvety maroon.....	4.00	38.00
Clara Butt—An even tone of salmon-rose	4.00	38.00
Apricot—Best described as ruddy apricot.....	7.00	68.00

25 each of a variety at 100 price; 250 each of a variety at 1000 price.

Special Collection Offer

10 Bulbs each of the above 10 varieties, 100 Bulbs.....	$ 5.00
25 Bulbs each of the above 10 varieties, 250 Bulbs.....	12.00
50 Bulbs each of the above 10 varieties, 500 Bulbs.....	23.00
100 Bulbs each of the above 10 varieties, 1000 Bulbs.....	45.00

TERMS: 30 days after shipment or 5% discount if Cash accompanies order.

Our Advance Bulb Catalog—Issued May 1st
Write for a Copy

Stumpp & Walter Co

One of the Largest Importers of Dutch, French and Japanese Bulbs for Discriminating Flower Lovers in the United States.

30-32 Barclay Street, New York

Running Water in your Summer Cottage

The DURO VERTITANK water system is an automatic pump, motor, and galvanized tank, all mounted upon a sanitary metal base ready to install. It will bring water from shallow well, lake, or spring—starting and stopping automatically as the pressure in the tank rises and falls.

"WATER, water, everywhere, but not a drop to drink!" quoth the Ancient Mariner.

How often this is exactly the case at your cottage on the lake—a wealth of water everywhere, except in the cottage.

Yet that's just where you need it, if you're to have the comfort of conveniences along with the freedom of the outdoors. You go away for pleasure and rest—which are manifestly impossible if you're forever having to carry water.

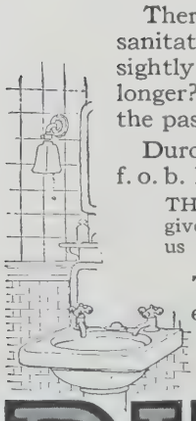
A Duro system will give you cool, fresh water at the turn of a faucet. And the cost is so small, in proportion to the delight and satisfaction it will bring, that you really can't afford to do without Duro when you consider how greatly it will add to the value of your property—which will seem important enough should you ever decide that you wanted to sell.

There is also the question of health and sanitation—why put up with the old unsightly and insanitary outdoor toilet any longer? It is a breeder of disease—a relic of the past.

Duro Systems are priced as low as $79.50 f. o. b. Dayton.

THE DURO ADVISORY SERVICE will give you complete information. Simply write us for FREE CONSULTATION BLANK.

The Duro Pump & Mfg. Co.
606 Monument Avenue DAYTON, OHIO
Largest manufacturers of Water Systems and Water Softeners Exclusively.



DURO Water Systems

Duro Guarantees Satisfactory Water Service

(Continued from page 352)

If you have Everbearers, don't let them bear in spring. Last yea we set out a new planting of Everbearers, both Progressives an Champions. We cut off all spring blooms. The plants began to bear i August, and were still blooming freely and making fruit when ou gardens were swept away by that sudden freeze in mid-November

HOT WEATHER CROPS FOR NORTHERN GARDENS

BY EARLY June the soil is so thoroughly warmed that it is saf to set out even the tenderest of plants. Gardeners ought to tr all the usual favorites, and some of the novelties. Many people wil be surprised to know how far north Sweet Potatoes can be grown We have raised them successfully in central Pennsylvania. We ge the plants from commercial growers, and plant them on little ridges The culture of the Sweet Potato is not at all like that of the Whit Potato. The soil should be prepared beforehand with manure, an ridged. The plants can be stuck at one-foot intervals along this ridge The best time to plant is just before a rain. This plant must hav light soil. Also it must be fed heavily. Clean cultivation is necessar all the season long. The beautiful vines, trailing over the earth, a Ivy covers a wall, are most pleasing.

Peanuts are another hot-weather crop that we would all do well t try in the North. The quickest-growing sorts are the little fellows like the Spanish Peanuts. They need ninety to one hundred days t mature, so that they can be raised much farther north than is commonl supposed. The plants should be pushed along as fast as possible For seed it is advisable to get Peanuts from seedsmen. But if tha is not convenient, any unroasted nuts will answer. These should b shelled before planting, to hasten germination. The Peanut is a nic plant to use to get children interested in gardening. The plant is very interesting one, and is extremely attractive and beautiful, wit its lovely yellow blooms, which occur above ground. Then the ste turns down, the pod begins to form, and this works itself into the soil where it grows into the familiar Peanut. Hence it is necessary to hav the soil soft and well cultivated. The plants should be dug up wit a spading fork at harvest. The nuts will be found hanging to the plan in quantities.

Another pleasant garden novelty is Tobacco. Smokers will hav much pleasure in growing a few plants. The plant can be grown quit far north, certainly as far as New York. Much Tobacco is grown i Connecticut, where I first became acquainted with its culture. Lan caster County, Pennsylvania, is famous as a Tobacco center. Th plants grow to a height of four feet or so, and when ripe should be hung up in a barn by the stem, to dry. On dry, bright days windows can be open. But if the leaves become damp, they mildew.

WATCH YOUR ASPARAGUS BED

JUNE brings an end to Asparagus eating, or should do so. A good rule is to stop cutting it when other vegetables become plentiful enough. But don't neglect your bed, just because you stop eating from it. Cultivate and feed it well, and keep the weeds out. It is from June on, after cutting has ceased, that the plants store up the nourishment that give us next spring's shoots.

CELERY CULTURE

CABBAGE and Celery for the late crops can go out now. Celery culture has become level culture very largely, and blanching is done by boards, etc. We have handled our own Celery that way for some years, but we are going back to the trench system. The sudden freeze last fall cost us three-quarters of our crop. We worked in the garden until nearly midnight, by the light of a lantern, trying to save what we could of the plentiful crops. We rushed in the late Tomatoes, Beans, etc., and lifted a quarter of our Celery. But it was so much colder than it bade fair to be, that the unlifted Celery was finished. Neighbors who had trenched their Celery, made out fairly well. The earth mounds protected the plants.

A CURRANT AND A LETTUCE HINT

IF YOUR Currants have not yet set, there is time for a poison spray if currant worms are troublesome. After the berries form, it is not safe to use arsenate. Hellebore should be used. Tobacco solution can be combined with it for aphids.

(Continued on page 356)

A Peony Guide You'll Be Glad To Own

OCCASIONALLY one runs into a book that breathes the spirit of a man, reflects his soul. When experience, sincerity and judgment combine with honesty in such a book, it usually is a worth-while gem. And it can honestly be said that we have such a book in the late Mr. Cooper's

Unvarnished Facts Edition of
"Tips and Pointers for Beginners With Peonies"

The book is just what the title implies. It does not attempt to teach the expert. But it is chock-full of helpful hints to beginners—the kind of hints that stand for money saved and experience gained at low cost.

Too expensive to distribute promiscuously, those interested are asked to send 25c which covers less than half of cost of book. Credit Memo will be sent for the amount, to apply on first order. If you do not feel that the book is worth the price, please return, and your money will be refunded.

Henry S. Cooper
Incorporated
The Peony Fan's Gardens
Kenosha, Wis.

BRECK'S IRRIGATOR (*patent applied for*)

A Proved way to irrigate

For Lawns, Flower and Vegetable Gardens

BRECK'S IRRIGATOR—a watering device that will do whatever you ask of it in the way of sprinkling or irrigating. Introduced in 1924—many repeat orders and testimonials. Its fifty feet of flexible hose, fitted with spray nozzles, waters any area on your grounds, thoroughly with a minimum of labor.

It can be transferred easily from one place to another. It lies perfectly straight along a hedge, or coils itself around a flower bed. No moving parts to get out of order. And it can be rolled up just like a piece of hose and put away.

Fifty-foot length sent upon receipt of $25.00—prepaid east of the Mississippi; sent express collect west of the Mississippi.

Send for descriptive circular M, "50 Feet of 100 per cent Service"

JOSEPH BRECK & SONS
85 State Street **Boston, Mass.**

Roof in blended browns of Cabot's Creosote Stained Shingles
Cypress wall shingles, brick chimneys and stonework finished with Cabot's Double-White
Clark & Arms, Architects, New York

Cabot's
(*Genuine Creosote*)
Stained Shingles

The Standard Red Cedar Shingles: All Cabot's Shingles are selected stock Pacific Coast Red Cedar, made under the most exacting specifications of the Shingle Associations. Sound lumber, straight grain, non-warping, uniform, durable, and full count.

The Standard Creosote Stains: Cabot's Creosote Shingle Stains have been standard for forty years. Rich, velvety colors that wear as long as the best paint, compounded with Real Creosote, that thoroughly preserves the shingles.*

This combination of Standard Shingles ready-stained with Cabot's Standard Stains can now be promptly shipped from staining stations at central shipping points. Your lumber dealer can get them for you.

Cabot's Old Virginia White

The original brilliant white stain. As bright as new whitewash and as lasting as paint.

Cabot's Double-White

Whiter than white lead paint. Two coats cover equal to three of lead and oil. A true **flat** white for all kinds of surfaces, exterior or interior.

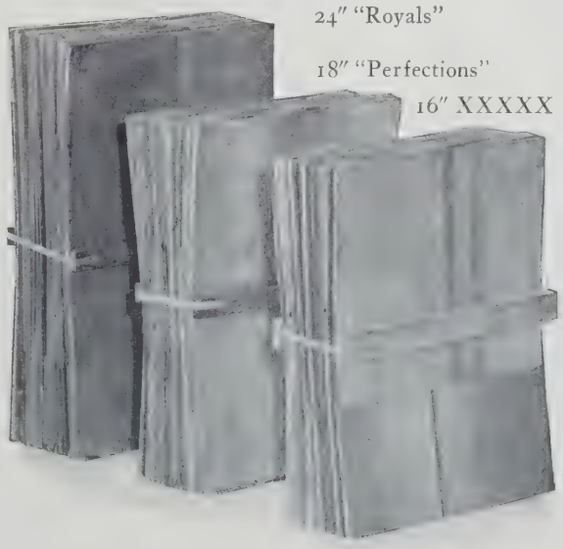
Send for Stained Cedar Samples showing wood and colors with catalog and full information. Free.

Samuel Cabot, Inc., *Mfg. Chemists*

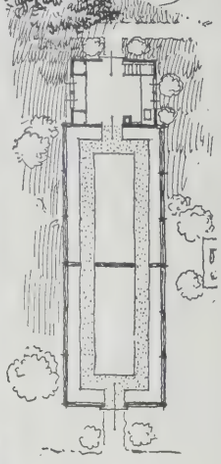
4 Oliver St., Boston, Mass.

342 Madison Ave., New York 5000 Bloomingdale Ave., Chicago
Los Angeles, San Francisco, Portland

*For Staining or Re-staining your own shingles, order Cabot's Creosote Shingle Stains from your paint dealer.



Glass Gardens



The house all three bought had but one compartment. This one has two, giving double the growing space.

The Same Week Three Buy The Same House

IT IS that charming little greenhouse and work room that we exhibited at recent New York Flower Show.

Three people insisted on buying it. So we sold it to one, and made exact duplicates for the other two.

All three of them wanted the house at once.
All three were going to locate it near their home, so they could have the fun of fussing around among their flower friends, regardless of the season or weather.

As you doubtless know, there were several other greenhouses at the show, but all three decided ours was the most attractive in design, and best in construction.

We have photos of the house in an actual outdoors location, also interior views and a full description, which we will gladly send you.

The special Flower Show price we will allow to hold good until July fifteenth.
But not a day later.

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

Eastern Factory Irvington, N. Y. — Western Factory Des Plaines, Ill. — Canadian Factory St. Catharines, Ont.

Irvington New York — New York 30 E. 42nd St. — Philadelphia Land Title Bldg. — Chicago Cont. Bank Bldg.

Boston Little Bldg. — Cleveland 1304 Ulmer Bldg. — Denver 1247 S. Emerson St. — Kansas City Commerce Bldg.

St. Louis 704 E. Carrie Ave. — Buffalo Jackson Bldg. — Montreal 124 Stanley St. — Greensboro North Carolina

Ontario St. Catharines

(Continued on page 354)

Sow Lettuce for succession, and make your sowings under bu held down by sticks. This keeps birds from the seeds and insu good germination by keeping the soil moist.

PROPAGATION OF PERENNIALS

JUNE, month of Roses, Peonies, Irises, the towering blue Delp ium and the snowy Madonna Lily, the floral feast of the with the scores of hardy perennials, finds many little tasks to tersperse with the joyous inspection of the sheets of color. It is time to propagate the little perennials that made glad the early sp days, the Rock Cresses, the creeping Phloxes, dwarf Irises.

Cutting and division are the favorite methods of propagating pe nials, and the sand box for cuttings will come into play. An e way with a large number of them such as the Rock Cresses, A and Aubrietia, hardy Candytuft, creeping Phloxes and others that out from a central root is to scatter soil over the center of the clump along the stems. Roots will strike from the joints and division many new plants will be easy later in the season. Or try this me with Violas when they grow sprawly in late July and August and can have solid mats a foot broad covered with flowers another yea

Dig Primroses, wash the soil from the roots and pull apart the cro or separate tufts and replant. Split up dwarf Iris rhizomes, a to a fan of leaves if you want to increase the stock.

Cut back Pyrethrums, blossom stems and leaves as well if soil is heavy. Lift and pull apart the finest varieties as you do Primroses to increase the stock. They do not come true from see

Pinch out the tops of the hardy Chrysanthemums. You can the tops readily in wet sand and they will come on and bloom with parent plants. This gives lower branching plants, more bloom, avoids staking. Put in Gladiolus bulbs until the middle of month for a succession of bloom.

It is the last call for sowing perennial and biennial seeds if you plants certain to bloom next year. Give the Larkspurs a bone application as the blooms fade and cut off the seed stalks, unless want seed, and then take only the lower half of the stalk.

THE CALIFORNIA GARDEN IN JUNE

REPLACE the spring flowers that have bloomed with Dah Salvias, Chrysanthemums, Cosmos, etc., for autumn bloom and before replanting spade and fertilize the beds. Continue to out young seedlings of Zinnias, Asters, Calliopsis, Scabiosas etc.

Cut off all spent blossoms except where seed is wanted, and Coreopsis cut close for continuous bloom. Cut down Delphini after first blooming, and they will bloom again; loosen the soil and f lize with bonemeal or commercial fertilizer, but do not use fresh ma or put manure near the roots, as worms often destroy the plants.

Wistaria may be rooted easily at this time by layering the branc If Wistaria is not cut back every year it will make growth at the exp of the blossoms. It may be also trained as a shrub with a central t or stem supported by a stake, and pruned to side-flowering branc

Gladiolus bulbs may be planted every two weeks for successio bloom, putting them in alternate places or rows, so that the bloo appears to be continuous.

Propagate now, by cuttings, alpine or rock plants that have bloo such as the Sedums, the Crassulas, Aubrietia, etc. Also make cutt of Pinks and Carnations from the new growth at the base of the pl Cuttings of Chrysanthemums may still be made for autumn bloom Move the young plants already started and rooted into beds or pots, keeping them shaded for a few days. When growth has sta keep the tops cut back for several weeks, then let them grow, bu move all suckers. If grown for size, only three or even two st should be left.

The Iris germanica should be moved or set out immediately a blooming as the rhizomes then make a new set of rootlets, and the pl are well anchored before winter. Cut back all blossom stems foliage, and plant in the sun near the surface of the ground. Do let manure touch the rhizomes, and keep well watered.

All spring flowering shrubs should be pruned in June. The ga must be kept well cultivated and irrigated, and all moisture caref conserved, by keeping the top soil loose and porous and the shrubs plants mulched with old manure, grass clippings or straw.

DENING BY THE SEA — LATE-FLOWERING IRIS — MAKING THE OLD FARM PAY

GARDEN MAGAZINE & HOME BUILDER

UNIVERSITY OF ILLINOIS

ILY, 1925

35 CENTS

Vol. XLI. No. 5.

Doubleday, Page & Company, Garden City, N. Y.

Chicago

The Finest Bulbs from the World's Best Growers

Are offered in the year's rarest Bulb bargains. Last minute advices from the Holland growers permit us to offer these wonderful varieties at big reductions. The prices here given are *10 per cent below* our catalogue prices.

An extra discount of 10 per cent from these prices
To every customer who orders before July 25th

and who accompanies the order with full payment. It means getting 20 per cent more bulbs for the same money *by ordering now.* Just think how many more bulbs an early order brings! *We prepay shipping charges to any place in the United States.*

Darwin Tulips

Darwin Tulips are the aristocrats of tulipdom. They are fascinating, bewitching, and your garden will never be satisfactory without them. Big, exquisitely shaped blooms of rich, brilliant, yet subdued tones, are borne on tall, straight stems.

Baronne de la Tonnaye Beautiful, blush rose. 75 cts. per doz., $4.50 per 100.
Clara Butt. Deep rose-pink, blue base. 75 cts. per doz., $3.50 per 100.
Dream. Pale heliotrope with violet-blue base. 75 cts. per doz., $4.50 per 100.
Europe. Brilliant deep scarlet with creamy white base. 90 cts. per doz., $5.25 per 100.
Farncombe Sanders. Scarlet, with white base. $1 per doz., $6 per 100.
King Harold. Dark garnet; inside a reddish purple. 75 cts. per doz., $5.50 per 100.
La Candeur. Light lilac. 75 cts. per doz., $5 per 100.
Massachusetts. Rose-carmine, border rosy white. 75 cts. per doz., $5.50 per 100.
Pride of Haarlem. Brilliant crimson. 75 cts. per doz., $4.50 per 100.
Professor Rauwenhof. Bright cherry-red with brilliant blue base. $1 per doz., $6 per 100.
Rev. Ewbank. Bright violet; petals edged soft heliotrope. 75 cts. per doz., $4.50 per 100.
Zulu. Violet-black, white base with blue mark. 75 cts. per doz., $4.50 per 100
Darwin Tulips Mixed. Our mixture contains all of the above varieties and many more. For massing in borders and for cutting cannot be excelled. 50 cts. per doz., $3 per 100, $27.50 per 1000.

Collections of Darwin Tulips

No. 1. 12 bulbs each of these 12 varieties $8.50 (value $9.65)
No. 2. 25 bulbs each of these 12 varieties $14 (value $14.85)
No. 3. 100 bulbs each of these 12 varieties $52.50 (value $59)

Express or postage prepaid by us

Daffodils and Narcissi

It's your last chance to get Dutch-grown Narcissi for naturalizing in the lawn, or meadow, or along paths, and in woodland borders. A Federal Quarantine Regulation says that after this year no more may be imported, so *buy them in quantity now.* The best bulbs for naturalizing, the single-nosed ones, will be selected to fill your order.

Empress. Sulphur-white, with yellow trumpet. $1.25 per doz., $7 per 100, $60 per 1000.
Princeps. Primrose, with soft yellow trumpet. $1.00 per doz., $5.50 per 100, $50 per 1000.
Victoria. Creamy white, with deep yellow trumpet $1.25 per doz., $7 per 100, $65 per 1000 .
Emperor. Deep primrose, with immense golden yellow trumpet. $1.25 per doz., $7.50 per 100, $70 per 1000.
Golden Spur. Deep golden yellow. $1.25 per doz., $7 per 100, $35 per 1000.
Barri Conspicuus. Yellow with bright orange cup. 75 cts. per doz., $5.75 per 100, $52.50 per 1000.
Sir Watkin. Sulphur, with deep yellow cup. $1.50 per. doz., $7.50 per 100, $70 per 1000.
Poeticus ornatus. Pure white with scarlet cup. 60 cts. per doz., $4.50 per 100, $42.50 per 1000.

Daffodils for Naturalizing

This mixture contains the most suitable varieties of Narcissi and Daffodils for borders, lawns and woodlands. It will give an abundance of flowers throughout the season, and thrive indefinitely with little or no protection. $5.50 per 100, $45 per 1000.

Harbingers of Spring

Like the Daffodils, these bulbs will not be allowed to enter the United States after this year. All are suitable for naturalizing, and admirers of these pretty flowers *must buy now, in large quantities,* so they can have them for years to come.

Glory of the Snow—Chionodoxa

Luciliae. Blue with white center. 60 cts. per doz., $3.75 per 100, $32.50 per 1000.
Sardensis. Intense bright blue. 60 cts. per doz., $3.75 per 100, $32.50 per 1000.

Grape Hyacinth—Muscari

Botryoides. Blue.
Alba. White.
Heavenly Blue. Large trusses, light blue flower.
Plumosa. Purple. The best for naturalizing.

All same prices. 50 cts per doz., $3 per 100, $27.50 per 1000.

Squills—Scilla

75 cts. per doz., $4.50 per 100, $42.50 per 1000.
Sibirica. Deep blue.
Campanulata. Blue.
Campanulata alba. White.

Snowdrops (Galanthus Elwesi)

Single. Top-size bulbs 60 cts. per doz., $3.25 per 100, $30 per 1000.
Double. Top-size bulbs 60 cts. per doz., $4. per 100, $37.50 per 1000.

These prices include postage prepaid anywhere in United States.

Hunt's Perfection Bulbs our new catalogue, is an extremely helpful guide to bulb culture. It's *free,* send for a copy.

WILLIAM M. HUNT & CO., INC.
148 Chambers Street, New York, N. Y

Garden Magazine & Home Builder

LEONARD BARRON
Editor

LUCY E. HUBBELL
Associate Editor

JULY, 1925

Volume XLI *Number 5*

August—A Summer Homes Number

NOW while we are in the midst of high summer is the time when we are apt to be most keenly aware of both the deficiencies and the comforts of our daily living. When winter comes we will perhaps have forgotten, caught in the swirl of other interests, so while the mood is on and opportunity rife let us think about refurbishing, refurnishing and remodeling.

Supper on the terrace facing a garden, quiet in the dusk tossing loops of scent across the cool silences to where we sit serenely at ease after the hurried day; sleep on sheltered balconies which do not shut out the glimmer of stars or healing night airs—such gifts are free to us all. What Estelle H. Ries has to say about "The Evolution of the American Porch" may prove open sesame to your particular problem.

"Servants are not what they used to be"—housewives cry on every side. Of course they're not! And the sooner we recognize "the rising tide of democracy" and scrap dependence and develop self-reliance the better off will we be. There's help and hope aplenty in Weston B. Hillard's "Perfect Little Maidless House"—pictures, plans and descriptive text. Mr. Hillard is a practising architect and more than a bit of a specialist on the small home which combines easy living, economy of effort with fullest artistic effect. Heating systems, kitchen devices, the attached garage, and other pertinent matters are presented in a very practical manner.

Already fall planting is in order for certain sections of the country and gardens throughout the Central West will not want to miss Mrs. M. L. Fuller's discussion of "The Pros and Cons of Fall Planting." A landscape architect, Mrs. Fuller records the findings of actual experience for the profit of others whose practical opportunities have been perhaps more limited.

Readers' Service Department

Help will gladly be extended to any one desiring information on garden planning, home building, community planting, and other topics discussed on these pages or of special interest to readers. It will expedite matters if inquiries are sent direct to the Editors of GARDEN MAGAZINE & HOME BUILDER, *Doubleday, Page & Co., Garden City, L. I., and accompanied by stamped addressed envelope for reply.*

CONTENTS

		PAGE
COVER DESIGN: A Mid-Summer Garden	*Willard Fairchild*	
PAGE PICTURES: A Livable Terrace		377
"Garden of the Dancing Crane"		378
A Teahouse for Quiet Hours		379
NEWS & COMMENT		380
ADOPTING A NOAH'S ARK FARMHOUSE	*Ruth MacF. Furniss*	381
STORING YOUR PRESERVES		383
A WEST VIRGINIA HOME	*Dennison & Hirons*	384
SOME NEW LATE SUMMER PERENNIALS	*Stephen F. Hamblin*	386
GARDENING BY THE SEASIDE I—Making a Garden in Nature's Manner	*Arthur G. Eldredge*	387
II—Bringing Barrenness to Bloom	*W. W. Fairbanks*	389
THE DECORATIVE USE OF TILES OUTDOORS	*Estelle H. Ries*	391
AN INFORMAL WESTCHESTER GARDEN	*Carl F. Pilat*	394
DAFFODILS—GOING—GOING	*Rev. Joseph Jacob*	396
THE HOSPITABLE DOOR	*Gerome Brush*	397
NEW WALLS FOR OLD	*Henry Wangner*	399
THE OPEN DOOR	*E. M. Boult*	401
THE LYRIC VOICE OF GARDENS	*Lucy Embury Hubbell*	402
PROLONGING THE IRIS PAGEANT	*B. Y. Morrison*	406
FITMENTS FOR THE FRONT DOOR	*Will N. Thomas*	409
KEEPING YOUR CELLAR DRY AND SCREENS IN CONDITION		411
A COUNTRY HOME	*Charles C. May & Weston B. Hillard*	412
FAKES AND FACTS IN FURNITURE	*Ellen D. Wangner*	414
DIVIDENDS IN CONTENTMENT I—How We Made an Old Farm Pay	*Margaret Steel Hard*	415
WHERE "SUMMER SITS WITH FINGER ON HER LIPS"		418
AMONG OUR GARDEN NEIGHBORS		419
NATIONAL GARDEN ASSOCIATION		424
THE MONTH'S REMINDER—JULY		426

Doubleday, Page & Co.
MAGAZINES
COUNTRY LIFE
WORLD'S WORK
GARDEN MAGAZINE & HOME BUILDER
RADIO BROADCAST
SHORT STORIES
EDUCATIONAL REVIEW
LE PETIT JOURNAL
EL ECO
THE FRONTIER

Doubleday, Page & Co.
BOOK SHOPS
NEW YORK, (4 Shops): LORD & TAYLOR BOOK SHOP; PENNSYLVANIA TERMINAL ARCADE; LONG ISLAND TERMINAL ARCADE; 38 WALL ST.
ST. LOUIS, (2 Shops): 223 NORTH 8TH STREET; 4914 MARYLAND AVENUE
KANSAS CITY, 920 GRAND AVENUE
TOLEDO, LASALLE & KOCH
CLEVELAND, HIGBEE CO.
NEWARK, 34 PARK PLACE
SPRINGFIELD, MASS., MEEKINS, PACKARD & WHEAT

Doubleday, Page & Co.
OFFICES
GARDEN CITY, N. Y.
NEW YORK: 120 WEST 32ND STREET
BOSTON: PARK SQUARE BUILDING
CHICAGO: PEOPLES GAS BUILDING
SANTA BARBARA, CAL.
LONDON: WM. HEINEMANN LTD.
TORONTO: OXFORD UNIVERSITY PRESS

Doubleday, Page & Co.
OFFICERS
F. N. DOUBLEDAY, *President*
A. W. PAGE, *Vice-President*
NELSON DOUBLEDAY, *Vice-President*
RUSSELL DOUBLEDAY, *Secretary*
S. A. EVERITT, *Treasurer*
JOHN J. HESSIAN, *Asst. Treasurer*

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

Copyright, 1925, by Doubleday, Page & Co. All rights reserved.

Subscription $3.00 a Year: for Canada, $3.35; Foreign, $3.65. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879

W. & J. SLOANE

Specialists in paneled rooms
antique and modern furniture
floor coverings and fabrics

47th Street and Fifth Avenue · New York
San Francisco
Washington

GARDEN MAGAZINE
& HOME BUILDER

Vol. XLI, No. 5 JULY, 1925

"The Hours passed by, * * *
Light, light of foot and laughing, morning-browed."
Don Marquis

[*This quotation and those on the two following pages are from Don Marquis's recently published "The Awakening & Other Poems", a revelation of serious beauty to those who have known him only as a jester*]

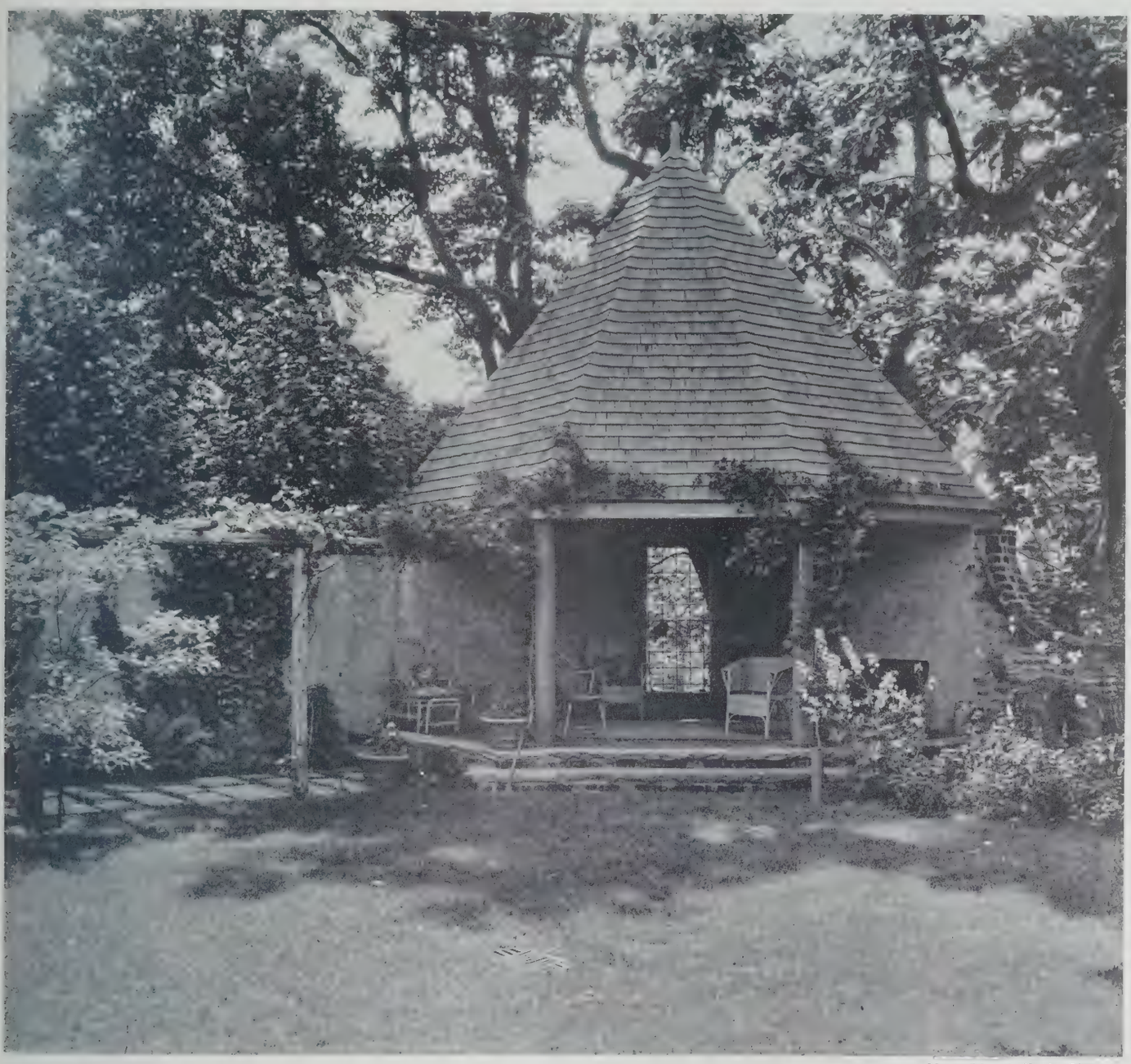
More and more are we here in America sensing the joy of facing our houses gardenward and of living as much as possible in the open. This terrace at the home of Mr. Arthur G. Reynolds, Pasadena California, is built about a beautiful tree which lends a peculiarly picturesque quality. Charles G. Adams, Landscape Architect

Ella M. Boult, Photo.

"But here all the sound is serene and outspread
In the murmurous moods of a slow-swirling pool;
Here all the sounds are unhurried and cool"

Don Marquis

Peonies, Larkspur, Foxgloves in this "Garden of the Dancing Crane," at Pomfret, Connecticut, seem a gorgeous, many-colored fresco against which the old bird stands with self-conscious stateliness—a serene place of shadows and sunshine and muted sound



Mattie Edwards Hewitt, Photo.

"There goes forth the breath of lovely purpose"
Don Marquis

No one can spend hours in a spot like this and remain unaware of the purposeful loveliness which permeates all growing things and brings them quietly to some ultimate, foredestined perfection—a miraculous cycle that touches the human spirit to brightness and to hope. Garden of Mrs. Robert McCracken at Germantown, Pa.

NEWS & COMMENT

A NEW IRIS PRIZE OFFER

NO FLOWER has claimed a greater number of enthusiastic followers than has the Iris with its almost innumerable colors and strains and its habits of easy growth and cultivation.

The Iris Society is ever on tiptoe to secure new varieties and this year is announcing a prize of $100 offered by Robert Wayman for the best unintroduced tall Bearded Iris rating over 9.0.

CONDITIONS OF COMPETITION. Competing varieties shall be grown, under number, at the A. I. S. Test Garden at New York and judged, in accordance with the official score card, in two consecutive years, by 3 judges selected by the officers of the Society.

It shall be understood that all plants and their increase shall, upon request, be returned to the competitors after judging with the exception of one plant of the winning variety which shall become the property of Robert Wayman.

No variety is eligible if introduced before the final judging in 1929, and if no award is made previous to 1932; the conditions may be changed with the approval of the donor or the Board of Directors of the Society. The prize may be divided at the discretion of the judges.

The term "best" shall be understood to include not only the usual qualities of vigor, freedom of bloom, etc., but also an exceptional outstanding quality comparable to the distinction due a clear yellow Ambassadeur, a variegata Alcazar, or an Amoena of Queen Caterina quality. No mere improvements in height, size, or color will be considered in the award.

At the discretion of the competitor and, upon the understanding that the prize is increased to $150.00, 4 plants of the competing variety may be sent for competition; one to the New York Test Garden, and one to each of the 3 judges appointed.

PLANTING HOPE

MY FIRST garden was a conquered wilderness. When I came, it contained a Rose bush, some Rhubarb and London-pride, growing in sand on a foundation of builder's rubbish. There was a plot of starved grass given over to a dog and its kennel, and a walk, weed-hidden. Its situation was far north, on the coast where winters are long and the gales and the spray off the sea are hard on plants. A garden in name, it was, in fact, just a bit of the sea-shore enclosed but uncultivated.

Fortunately, or unfortunately, that wilderness was attached to my home. It was my responsibility, and an index of character, at least, as suggestive as the "bumps" of which phrenologists speak. I took to gardening therefore partly to avoid an advertisement of untidiness and neglect. An even still more primitive instinct urged me to the spade. A socialistic acquaintance of mine asserts that all mental workers are non-productive members of society, and though he is doubtless wrong, it may be questioned if Nature ever intended man to be a mere brain worker. There are instincts in our hands to build, or plant, or fight. My garden became my handiwork.

A word from a friend confirmed the desirability of fighting the wilderness. He suffered

to the extent of hundreds of dandelions every year through his neighbor's neglect. Nature ignores our little boundaries and scatters our weeds broadcast. For my neighbor's sake, therefore, I had no right to keep a wilderness.

My garden was not large. It was not more than twenty yards square. Yet on the whole I was more conscious of its possibilities than of its limitations. Its scope lured me as an adventure. Just as the tiniest window is large enough for the procession of the stars, so the smallest garden can mirror the seasons. Without overcrowding there may be variety, things useful as well as things beautiful, harmony and well-ordered succession. It yielded vegetables and flowers for the table, and even a spray for the sick poor and for little children. It was a source of incalculable delight. The joy received was out of all proportion to the ground cultivated. Every favorable day found some little task to engage the hand and rest the brain. The seasons became more filled with interest and the future with hope. For every seed is a planted hope, and never have I so rejoiced in the gentle rain of heaven. For the first time I understood the farmer's joy as he walks through his planted fields in spring. He sees hopes where others see nought but the barren clod, for is not his heart there, and the toil of his hand?—F. C. H.

A HOME-BEAUTIFYING COMPETITION

DURING the past few years three exhibitions have been held in New York by the Art-In-Trades Club. These exhibitions have covered completely the furnishing and decorating of about twenty rooms, wherein were displayed the best products, both new and antique, from France and England as well as America. These exhibitions have been productive of such unusual interest and results that the club now feels that the time is ripe for an exhibition that shall show the progress of industrial and decorative art in America. Realizing that while we are heirs to all the beauty of the past, the Club feels that American decorators and artists no longer look solely to this for inspiration but are to-day evolving and developing artistic forms that are definitely American and suited to social life and conditions here.

In proof of this belief in American decorative art and artists the Club has submitted the following prize offer open to all decorators, designers, and architects resident in the United States. This is done in order that if satisfactory designs are secured, it is then proposed to ask the coöperation of manufacturers in producing the new material.

Two prizes of $1,250 and three of $1,500 are offered for designs and decorations of rooms in two-room and three-room suites. These furnishings are to be kept within a given sum and there are many conditions that will aid in bringing out strictly original designs while at the same time the eccentric and bizarre will be barred. The drawings and specifications should be submitted between September 15th and 30th, 1925, and the awards will be announced October 15th. Full information may be obtained by addressing the Secretary of the Exhibition Committee of the Art-In-Trades Club, 34 East 38th Street, New York City.

This competition is most interesting to the homemaker, designer, decorator or manufacturer, since the rooms developed from this will be exhibited in the fall of 1926. They will be shown in New York and also other cities, an object lesson to everyone interested in home-making.

GARDENS TO BE VISITED

NO LOVELIER way of raising funds for a worthwhile purpose could be found than this of opening famous gardens to the public who may enter for the small fee of 50 cents. The money secured in this way goes to aid The Wayside Home for Girls at Valley Stream. Here in the atmosphere of a real home, girls who have tripped and fallen along life's pathway are helped to their feet again and given courage to go on. Each summer a group of owners of beautiful gardens on Long Island generously share these with all who care to visit them. This year an unusual number of interesting grounds are being thrown open.

During July and September the following are to share their treasures with all interested in lovely gardens and in that broader gardening that makes beauty and renewed faith bloom again in hurt hearts.

July	2	Mrs. George W. Wickersham, Cedarhurst Mrs. William H. Erhart, Cedarhurst Mrs. Thomas Williams, Cedarhurst
July	9	Mrs. Mortimer L. Schiff, Oyster Bay
	16	Mrs. Charles Tiffany, Oyster Bay
	23	Mr. Bertram G. Work, Oyster Bay
Sept.	3	Mr. William J. Matheson, Lloyd's Neck

A few minor alterations, the addition of a porch and planting reminiscent of nearby fields and pastures, have revivified this little white clapboard house—built in 1800 by one John Hamilton of Revolutionary prowess (see page 382)—which wore such a "starved" look until its recent adoption (see page 382)

Adopting a Noah's Ark Farmhouse

RUTH MACFARLAND FURNISS

Photographs by Jessie Tarbox Beals

A Century-old Homestead Refurnished for Modern Ownership—Creating New Content Outdoors and In with Plants and Paints

ADOPTING a house is almost as full of possibilities as adopting a child, for houses differ almost as much as people. Some are all elbows, as if generations of quarrelsome families had lived in them. The very atmosphere is prickly, one has the sensation of being perched on the extreme edge of a haircloth covered chair. Others have the windsor armchair quality that make one want to hang up hat and coat and stay.

The little white clapboarded Noah's Ark farmhouse, sitting all but directly upon the main highway, had a starved look. No Syringas caught with straggly fingers as the new owner walked up the narrow gravel path which led to the little hooded doorway. A few gnarled Apple trees were distributed over the half acre in back of the house, and a clump of Tiger Lilies were massed beside the sagging wire fence. But that was all. The scarcity of shrubs was counterbalanced by the number of barns and open-faced sheds which were scattered over the premises, or that leaned wearily against the little Noah's Ark itself, which had been built in eighteen hundred by

The picturesque living-room of the little New England farmhouse, showing the restored spacious fireplace and interesting original beams left untouched except for a coat of stain

The Noah's Ark farmhouse "as was". Sturdily built, with heavy beams and stone foundation, and guarded by beautiful old trees, it made a most satisfactory nucleus for the pleasant home shown on the preceding page

one John Hamilton, who had served as a drummer boy in the Revolutionary War.

The building must have been erected with an eye to succeeding generations, for the beams in the cellar were still impenetrable, the sills still staunch, and the stone foundation in excellent shape.

The wide-planked floors, reminiscent of the days when trees were allowed to grow until they developed waist lines, had their ups and downs for the foundation had shifted just enough to throw them off the dead level of the commonplace.

In the name of utility, the three spacious fireplaces in the little two room and entry wide farmhouse had been painstakingly walled up. Even the brick oven in which generations of thrifty New England housewives had baked their weekly batches of pie and cake, had been interred by a wall of brick and plaster. Dampness from the wet soot soon penetrated the partition. Blue mold followed in its wake, and the house was declared too unhealthily damp to live in, which it probably was. That trouble, however, was easily routed by opening all three fireplaces, removing wet soot, and thoroughly cleaning the chimneys.

Two of the hearths were in splendid shape. One showed the hollow in the stone where generations of small boys had cracked walnuts. The third was restored to usefulness by making a cement addition to the central chimney to replace the missing hearthstone. This was held in place by large beams.

Tearing off superfluous buildings was the first outdoor change. It gave the little place a gaping look and exposed, too, the accumulated hoardings of centuries for, apparently, nothing had ever been wholly discarded—just laid one side—in case! Curiously shaped bits of hardware lay in heaps. Cans, large and small, with brushes stuck in them stood on weather-beaten lintels.

Whole battalions of huge green caterpillars lost their happy hunting grounds when the Isabella Grape-vine was cut down and swarms of black ants raced here and there hunting a home when the arbor over which the worm infested vine had clambered was torn from its moldy underpinnings. A porch, screened for summer and glassed for winter, replaced the grape arbor. It was less picturesque, but infinitely more useful.

A back kitchen had to be razed to its stone foundation, and re-floored because of faulty construction. This was entirely finished in green, floor and over-beams alike. On the former, paint was used. On the latter, a stain made a more attractive finish.

On the theory that carpentry was man's work, and could therefore be hurried if man

power were available, but planting must be allowed its own deliberate way, the outside of the acre was considered before many interior changes were undertaken.

A shrub hedge was set out to at once remove the house from the highway. For reasons of thrift, Lilacs were the mainstay. Many neighbors had large bushes from which they were willing to contribute the young shoots that shot up like dragon's teeth at the foot of the parent stalk.

Japonica had its own place, also Syringa, and Japanese Honeysuckle. Barberries and Elderberries brought a reminiscent note of near-by woods and pastures. Clumps of Golden Glow were stuck in at intervals to give a touch of color. Rosa rugosa bushes became members of the roadside hedge.

Young Hollyhock plants were set out in front of the house in order that they might grow up and nod through the little square-paned windows. Perennial Larkspur were put in as promissory notes, and Mignonette and Sweet Alyssum were planted in the hope that they would form a fringe of color under the taller blossoms.

The site of the departed ice house was disguised by large clumps of Fiddlehead and Maidenhair Ferns, which bore the transplanting well.

An attempt was made to lay out a bed of perennials. Polka dots of shrubs, Rose-of-Sharon, Forsythia, and Deutzia were planted to round the acute angles of the house. Ampelopsis was coaxed up the wire stock fencing which had been put around the little acre.

ATTENTION then returned to the inside of the house.

The beams across the compo board ceiling in the living-room assumed a respectable look of age after a coat of stain had been applied. Alas, the hammering necessary to putting up said beams loosened hunks of plaster from the side walls, so that they rattled down the inside of the tan cartridge paper and settled in cracking bulges. For which excellent reason the walls received attention next.

For the room on the west side of the entry, chink filling with wood fibre plaster applied with a putty knife answered the purpose, but plaster board was needed in the living-room. Over the sheets of plaster board a couple of coats of thin wood fibre plaster blurred the joinings so they would not be too obvious. The effect was a little rough but not objectionably so if care was taken to thin the plaster to the proper consistency. The walls of the buttery, a small room off the vine-covered porch, was partially wainscoted, so compo board was used to cover the defective plaster, and batten strips to cover the joinings.

The bedroom of births and deaths, which occupied the center of the north side of the house was made into a kitchen, and the bedroom adjoining on the west, became a bathroom to avoid pipe freezing in the winter by concentrating all the plumbing on an inside wall.

A spring supplied the house with drinking water, which was siphoned into a cement tank which stood on a hill just above the level of the little Ark. In this way the question of a force pump and a tank on the roof were obviated. The water supply was supplemented by a cement tank into which rain water ran from the eaves troughs which collected the rain from the slate roof. If a coat of the proper kind of paint had been put on the cement lining of the reservoir when it was first made, it would have done away with the lime deposit which made the water too hard to use the first year the tank was installed.

In the interest of appearances, if not of warmth, the staircase in the living-room was opened, and the steep little flight of steps framed by small square spindles, terminating in tidily rosetted pillars.

Hard wood floors were decided upon with misgivings, but the wide cracks between the existing planks made exasperatingly convenient caches for dust, pins, a miscellany of threads and woolley bits which inevitably collect in such an ideal lodging place. What treatment to give the new floors after they had finally been installed was another problem, for even floor experts differed. Shellac seemed the best solution for the west room, as it was to be used for more or less decorative purposes. Wax was rubbed on after the shellac had dried. For the strictly utilitarian living-room, waterproof varnish seemed most practical. Time would dull the pristine glitter and at least the finish was warranted to stand a fair amount of wear and tear. Two coats were given, the first considerably diluted. Oiling the floors was not seriously considered for, as a dirt accumulator, oil has no equal. Besides, the lack-luster surface has, it was thought, an uncheerful look. The painted bedroom floors were first thoroughly cleansed by using a strong solution of lye and applying the same with a broom. This removed dirt and paint alike. To bleach the boards a mild solution of oxalic acid was used. In one room the floor was then stained. In the other, linseed oil was rubbed in and a coat of paint then put on.

Puttying the little square-paned windows provided "knitting work" for odd hours. Every sash had to be scraped free of dry paint and crumbly putty, painted, puttied, and then painted a second time. It was quite a program, but dry putty crumbling off in every heavy rain and smearing the window made the panes a sight, and it was wearisome to the flesh to have every other windowlight pop out when window washing was the order of the day.

A HALT on inside house decking was called to set out a hedge of Peach trees and make a planting of Pears and Plums in what had been the henyard.

Concord and Niagara Grapes were added to the old-fashioned Isabella inheritance.

Wild Clematis and Wisteria (sinensis) were set out to help the Virginia Creeper cover the wire fence. Fiddlehead Ferns and Maidenhair were planted in shady nooks.

The perennial border sagged, even if nothing actually died. Nothing, even in the second year, grew with the luxuriousness that had been expected. Spears of Larkspur stood like exclamation points between meager little clumps of Phlox. Peonies promised with leaves but didn't fulfil with flowers until the problems of the perennial bed were solved by a liberal enrichment of chicken manure. Then the annuals, too, flourished exceedingly. Stokesia and Ladyslippers blossomed until late fall. Sweet William did as well, and huge pink pompoms topped the Carnation Poppies (Papaver somniferum).

A heap of red tiles found in the cellar were utilized in making a checker-board walk to the gate and along the front of the house. This was laid out so that a square of grass came between each tile. On either side of this walk, a row of Anthony Waterer Spirea was set out. A most satisfactory small shrub it proved to be, for it blossomed early in the summer and kept right on doing it until after hard frosts.

In time, the gaping look caused by the removal of ancient landmarks faded. A fringe of Delphinium, Sweet William and Peonies framed the low white building, and Hollyhocks looked in at the windows. The little white Noah's Ark farmhouse radiated the subdued contentment of an old lady to whom a fetching new bonnet has just been presented.

Storing Your Preserves

THE cool dimly lighted vegetable room of the home basement is the best place in which to store preserves, jellies, and vegetables put up in glass jars, as they keep best in a cool place away from a strong light. For the preserve jars, shelves should be put up across one side or end of the store room. Planed boards, $\frac{7}{8}$-inch in thickness, are suitable for the shelves and 2 by 3 joists for the supports. As preserves are very heavy, the supports should not be farther apart than four feet to prevent sagging of the shelves. Either a curtain on a wire over the shelves or blinds at the windows are desirable to shut away the light somewhat.

A West Virginia Home

Designed by

Dennison & Hirons

Architects

for

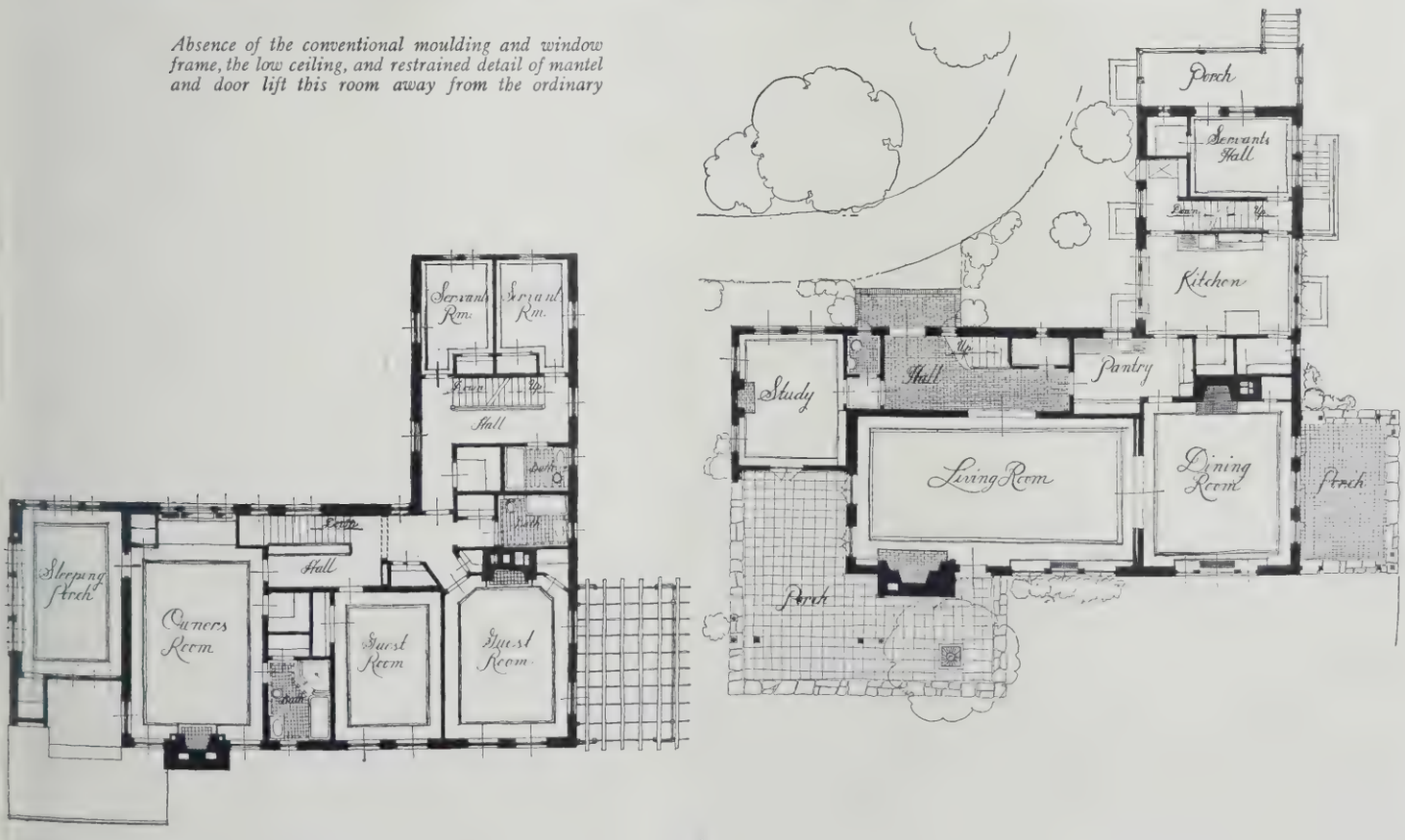
Mr. T. Brooke Price

at Charleston

Photographs by Tebbs & Knell

Not an after thought, as garages too often are, but part of a pleasing initial plan to keep both buildings in harmony

Absence of the conventional moulding and window frame, the low ceiling, and restrained detail of mantel and door lift this room away from the ordinary



SOME NEW LATE SUMMER PERENNIALS

STEPHEN F. HAMBLIN
Director of the Harvard University Botanic Garden

An Authoritative Report on Recently Tested Plants for the Hardy Garden—Tall Bellflowers for the Border and Improved Varieties of the Old Heliopsis

THE search for other Campanulas as useful for the hardy border as the Peach-leaved Bellflower seems to be as hopeless as the quest for the fountain of youth. The tall sorts that are common, as C. alliariaefolia, C. latifolia, C. rapunculoides, C. trachelium, etc., are not up to the Peach-leaved standard. Everybody is now planting the Milky Bellflower (C. lactiflora), in several varieties, from white to clear blue. C. celtidifolia seems to be its seed name abroad. You can spot this one by its broad dark wrinkled leaves, unlike any Campanula, more like Spearmint. It is a very beautiful plant, and easy to grow from seed, but it sprawls a great deal at the top, and the shower of bells is heavy and soon over. It has not the keeping qualities of the Peach-leaved, in the garden or when cut. Watch out that the nurseryman does not send you C. latifolia, a far less valuable plant.

C. asiatica seems not to be officially recorded. It was mentioned in the Bulletin of the Garden Club of America for March, 1921; and seeds and plants may be obtained from Mrs. William E. Verplanck, 33 Bank St., Princeton, N. J. My plants are too small to show wholly what it can do, but I am entirely satisfied with its first flowers. It will be tall, unbranched, with deep fleshy permanent root. The leaves are broad heart-shaped, the basal crumpled and much like those of the florists' Violet; those of the stem narrower until the upper bract-like leaves bear each an erect-sitting large tubular bell with flaring lobes, pointed like a small Tulipa acuminata, white in color, the buds purplish. It shoots to bloom suddenly in mid-July and lasts on into August, but in late August it dries away to rest awhile. Its two complexes seem to be a desire to rot away when young or transplanted, and a late summer resting period with its head pulled under. Mrs. Verplanck writes that her seeds first came from Europe, probably from Henri Correvon more than ten years ago, and it is one of her garden favorites. This Bellflower surely deserves universal planting. Some hybrids of this ought to be useful.

I have a large batch of seedlings of C. puraversi, a hybrid of C. pyramidalis and C. versicolor. Great things are expected of this, for the Chimney Bellflower is frankly biennial, though the tallest and most stately species. The many flowers in dense spires are stars or saucers rather than bells. C. versicolor is truly perennial and also tall.

C. Palassi is offered by Wolcott Nurseries and I took a chance at it. Another year's growth will make it a rival of C. asiatica. Possibly it is a hybrid, and C. trachelium may be a parent. The lower leaves are rounded, the upper narrow, the plant somewhat branched, probably reaching three feet. Until the flowers come (mid-July) it looks too much like C. rapunculoides. The flowers are of typical Bellflower color, a deep violet-blue; the bells solitary, large, erect, the pointed lobes scarcely flaring, with stiff hairs outside. The same funny little ears are at the base of each lobe as are found on C. rapunculoides and others. This will be another good species for the border. C. Burghalti, as received, blooms out into what looks like a robust C. rapunculoides. There seems to be no end to the genus Campanula.

DELPHINIUM tatsienense is sold as seed by Thompson & Morgan. From its name it would seem to be Chinese, and its general habit is like the common D. grandiflorum (sinense), the flowers dark blue with yellowish eye. July and August. The chief difference is in the foliage, which is thick, dark green with pale dots at the angle of the many deep lobes, while the common Chinese species has pale green foliage. It also blooms the first year from seed, but it is too like D. grandiflorum in its flowers to come to sudden fame.

Gypsophila Maungini is sold as a new variety from Mongolia. It looks very much like G. acutifolia, as received. Though it has much more foliage than G. paniculata, its larger fewer pink blossoms are not very effective. The common annual G. elegans is far more showy.

LONG have I cherished Incarvillea Delavayi, though it does not always pull through wet winters, but some are flowered in big pots, and others treated like Dahlias. (The roots are as brittle as glass). I. grandiflora (also variety brevipes) seems much like it in habit, but the leaves are much less lobed. I expect flowers next year. I. variabilis was raised from imported seed because of the merit of the others. It is entirely different, and has aroused no enthusiasm yet. It is a small tropical shrub, branched, with opposite compound leaves. It looks most like a tiny edition of a baby Trumpet Creeper, growing as a bush. It flowers the first year, so may be treated as an annual; and if it does not carry over winter in pots in the coldframe I should not grieve. The flowers are in loose terminal racemes, really tiny when compared with I. Delavayi, of a pale pink-purple color, no more effective than our native purple Gerardia in the wet meadows in September.

THE False Sunflower (Heliopsis) has never particularly appealed to me, though it has the virtue of not running over the garden by its roots, as most of the Sunflowers do. There are two species, H. laevis (H. helianthoides) with smooth leaves, and H. scabra with rough leaves. Otherwise they are scarcely different. They much resemble many of the Sunflowers, but the ray (outer) flowers have pistils and set seed, while Helianthus has the outer flowers for show only. Heliopsis begins blooming in late July, ahead of most Sunflowers. It is exceedingly easy to grow, and seeds all over the garden, unless the tops of the plants are cut down early. Somebody likes them, for improved varieties are appearing. Of the smooth one there is variety pitcheriana which is more bushy, of a deeper yellow. The rough one now has at least three varieties, and I am going to like them. Var. zinniaeflora (Farr) has several rows of rays like a semi-double Zinnia. It lights up the border wonderfully in late July. The var. excelsa (Dreer) is not much different, perhaps more double, perhaps a deeper yellow, or they may be the same thing. The var. gratissima (seeds Thompson & Morgan) will bloom later, the first year from seed, with several rows of rays, a lighter yellow.

A serviceable plant for the seaside garden is the Crowberry (Empetrum nigrum) whose thick evergreen mats flourish under drenching sprays as here on the Maine coast

GARDENING BY THE SEASIDE

I. Making a Garden in Nature's Manner

ARTHUR G. ELDREDGE
University of Illinois

Staunch Native Flowers of the East Coast Which Have the Added Worth of Rareness—Leading Coastal Charms Captive into Cultivated Areas

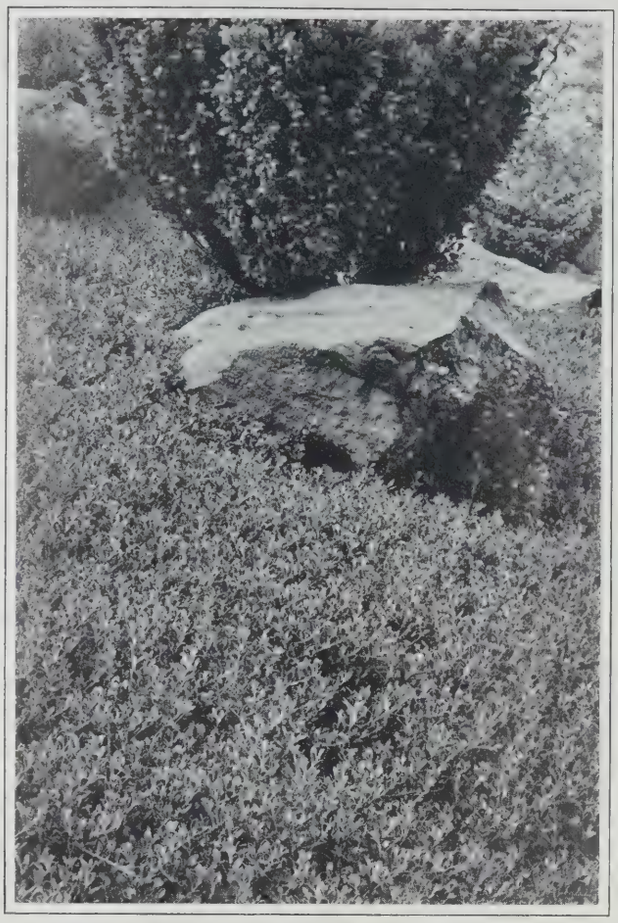
Photographs by the Author

THE seaside landscape is of peculiar charm and inimitable form. Any attempt to remodel or construct is comparatively a failure. Where country homes adjoin the salt water the natural landscape is usually either neglected, or, being graded and filled, it is planted with flowers unrelated to such a location. Our best chance lies in selecting plants native to such a location and distributing them in a natural way rather than overplanting in a gardenesque style.

The Atlantic coast presents several types of soil adjacent to and including the water margin. The coast of Maine and that of Massachusetts has mostly a rocky margin with loam soil down to the rocks. There is also marsh—the hard marsh with a rich green coat of Spartina—with low bluffs of sandy loam and Pine forest coming to the edge of the marsh. Then there is sandy beach with dunes behind and loamy coated sandy hills.

Let us see what grows in these different latitudes and types of soil. On the broken rocky bluffs of Maine the forest runs down to the edge in many places, an almost impenetrable mass of White Spruce, Balsam, Arborvitae and Black Spruce growing down to the very surf line. Over the rocks there are thick evergreen mats of the Crowberry (Empetrum nigrum) and of the Highland Cranberry (Vaccinium vitisidaea minor). Farther north and east you will find mats of prostrate Juniper and Spruce twelve feet or more across and within ten feet of the surf. Herbaceous plants are in sheltered spots back from the surf, being unable to endure drenching with salt water. These plants make a very distinctive type of landscape not to be found a few hundred miles south, they always look so fresh and clean, the leaves hard and shining. They have defied the sea and the storm and have not failed. Their growth is slow so that the landscape appears much the same for many years.

Delightful gardens of many aspects, contours, and exposures might easily be developed in such a location. The long severe winters are no hardship to these plants, which have developed under these trying conditions. In sheltered bays and coves there are Goldenrods, Blueberries, Everlasting, Asters, etc. and the



BEARBERRY

Hardy, evergreen, and trailing, the Bearberry (Arctostaphylos Uva-ursi) flourishes on rocky slopes and sandy banks. Cuttings from mature wood taken late in summer root readily under glass

points are frequently marked with the gleam of a white Birch against the lively green of the Spruces.

Along the marshy and sandy coast of Massachusetts and Long Island there is found a quite different class of plants. In the upland border of marshes and in the margin of brackish water the Swamp Rosemallow stands in large groups. Its abundant gray-green foliage interspersed with pink flowers four inches across tempts us to pick them, but they wilt beyond revival when treated like ordinary flowers. Their roots are covered by a thick coat of white pith. In the Hackensack meadows you may see them by countless thousands growing with Cattails in the brackish tidewater. In the hard marsh from Labrador to Texas the Marsh Rosemary (Limonium carolineanum) grows abundantly. The wiry much-branched stalks are filled with small lavender flowers making patches of misty blue. It is a plant of distinctive fragrance and elusive beauty, coveting the soil in which few plants will grow. Its root is commonly chewed for canker of the mouth.

Still in the marsh but usually nearer the bank, colonies of the salt Marsh Fleabane (Pleuchea camphorata) lend color by their abundant purple flowers. The juice is acrid and strong odored and affords some protection from insects when rubbed about the neck and face. However, the insects might prove preferable to the preventive! Apparently floating on the salt meadow grass in sandy places are the beautiful large pink flowers of Sabatia (Sabatia stellaris). Its branching stems are like grass, its leaves are inconspicuous. In the salt water margin there are vigorous plants of the seaside Goldenrod (Solidago sempervirens) whose large heavy green foliage makes up for all that its relatives lack. The flowers, quite dissimilar to most other members of the genus, are abundant and beautiful.

TWO DECORATIVE FLOWERS OF THE MARSHES

The Swamp Rosemallow (Hibiscus moscheutos, shown above) with its four-inch pink blooms, tall habit and gray-green leaves is a splendid possibility for the seaside garden as is also the Marsh Fleabane (Pleuchea camphorata, at right) whose purple flowers lend pleasant diversity of color

NO MATTER how relentless the heat or dry the season, all of these flowers of the marsh flourish in the ever-wet salt meadow while the upland flowers languish and disappear because of drought. The hard high marsh covered with "white salt," "red salt" (as the Spartinas are colloquially known) and Blackgrass is beautiful at all seasons, whether brightened by blooming plants or not. Its brilliant velvety greenness of spring becomes shaded with brown and orange as summer advances, while in the hazy autumn sun it glows ever deeper golden until in winter, when partly covered with snow, it lies like patches of golden velvet in the distance. Childhood association with the life that comes and goes in the tide of the sea as well as with the tide of the seasons has printed deep the image of marsh beauty, incomparable with any upland type. If the ambient beauty of the tide-swung sea could be taxed, measured, cut up and sold, the charm of the seashore with its changing pictures of calm and storm might have passed beyond in the name of "reclamation" for a supposedly economic reason.

Along the sandy beaches there are large silvery patches of that familiar immigrant Dusty-miller (Artemisia stelleriana). Sea spray has little effect on its thick velvety leaves. Many people are familiar with it only in old gardens, but it seems more at home by the flotsam of the tide. Do not be misled into thinking that the sandy beach is a dry place. You can dig but a few inches before finding moist sand. Capillary action keeps the moisture there no matter how dry the weather. Green patches along the beach prove to be Saltworts, Seablites, or Glassworts—some are rather horny and spiny, the desirable ones are only three or four inches high, succulent stems with short thick leaves a shining crisp green, some with yellow flowers. Behind the small dunes and in the Marram Grass there is the seaside Goldenrod, Morning-glory, and Evening Primrose. A little farther back in open places sheltered by the scrub is the Wood-lily (L. philadelphicum), its plants, invariably solitary with one to four flowers. The small dunes are often held in place by

Hudsonia (Hudsonia tomentosa) as it struggles continually upward through the drifting sand. Here also there frequently grows in great abundance a tall grass having thick stools of stout blades—Andropogon virginicus. In late summer it begins to color as it ripens, showing red and violet and later in the October sun it gleams in acres of flaming orange, carrying cheer into the dull November days. A little farther back where the soil begins on the slopes there will be sheets of purple in July or August; it is the purple Gerardia. In the sandy spaces amongst Pitch Pine and Cedar, Evergreen carpets of the Bearberry thrive, attractive in bloom and in fruit. It is easily propagated, and if sprinkled with sand each year produces an abundance of new foliage.

The seaside flora includes many plants not found elsewhere. The development of a garden of native plants in such a location would be a rare exception, yet it should be the only solution. As civilization spreads over the land blotting out the contours and native flora as it has done in many places these plants will be more appreciated because it will be expensive to replace them when gone.

GOLDENROD

Beautiful indeed thus silhouetted against sunset waters is our national flower too often seen to be perhaps truly appreciated

II. Bringing Barrenness to Bloom

W. W. FAIRBANKS

Defying Sand and Winds on the Pacific Coast and Creating a Harbor for Plants

Photographs by the Author

MY GARDEN spot is on the Pacific Coast where little or no rain falls from May till November; because of which gardening of all kinds should be completed in the early spring while the ground is yet moist from the winter rains. There is the advantage of mild and comparatively warm winters. Disadvantages—more fully realized later on—are cold and biting spring winds right off the sea; more or less fog during the summer months; and drifting sand that, when the wind blows good and strong, is sure to destroy one's choicest plants and flowers unless proper protection is provided. These disadvantages as well as some others I shall name may be found on almost every part of the Atlantic and Pacific coasts where it is at all exposed and not protected by nature or some artificial means.

Then again the natural soil is a loose sandy one—the term soil being entirely complimentary for, strictly speaking, when I began my garden it wasn't soil at all. And this so-called soil, having gone for a period of about four days without a drenching of water, was as lacking in moisture as a pan of ashes just removed from a stove.

I HAD some doubts as to getting the whole of my ground planted that first season when—having reached an age when it seemed that one might fairly drop out of the routine of business cares—I had turned hopefully to a little cottage and an acre of ground owned for many years but still untouched. I thought it might take about two seasons, which I may say it did—fully. I began by laying out portions of the grounds that I planned to take up and plant in their proper order to flowers, shrubs, ornamental trees, as well as to berries and small fruits. Friends and neighbors had donated to me samples of nearly every thing that grew (and some I suspect that never did or would) and so the planting went merrily on. I knew that the

soil would need fertilizing, which I proposed to attend to later. I knew, too, that there would be some severe spring winds and so, to protect my growing garden, I erected a tight board fence on the windward side, but one night when I quietly and unsuspiciously slumbered, the wind arose and, working an opening under the bottom of my fence, blew one-half of my planting out of the ground and covered the other half deep with sand. Other winds followed causing the loose sand to drift to such an extent that my plans for any kind of a garden in this place had well-night gone aglimmering. The windy spell lasted over a period of but a few weeks, but my work was spoiled and the soil by this time all dry and unfit for planting without the use of much water which I did not have.

The beautiful and balmy spring weather that followed, however, assured me that my garden would have made a grand beginning had I been more familiar with conditions and provided greater protection from the wind and drifting sand. And so I built more fencing, taking pains to set it deep—at least a foot, in the ground, and I carried much of the coarse beach grass, some of it well rotted, and worked it thoroughly into the soil. I also built some low cross fences of lath, dividing the grounds into smaller sections and wherever two fences formed an angle, especially on the windy side, I threw in clumps of many kinds of trees and quick-growing shrubs, some of the hardy native variety, that thrived in the wind and fog. This was done at intervals during the summer; and water was carried to keep them alive. Then the common Ivy and other hardy vines were planted all along inside the fences and when the fall rains came there was quite an encouraging growth of foliage which I knew meant protection for the flower garden later on.

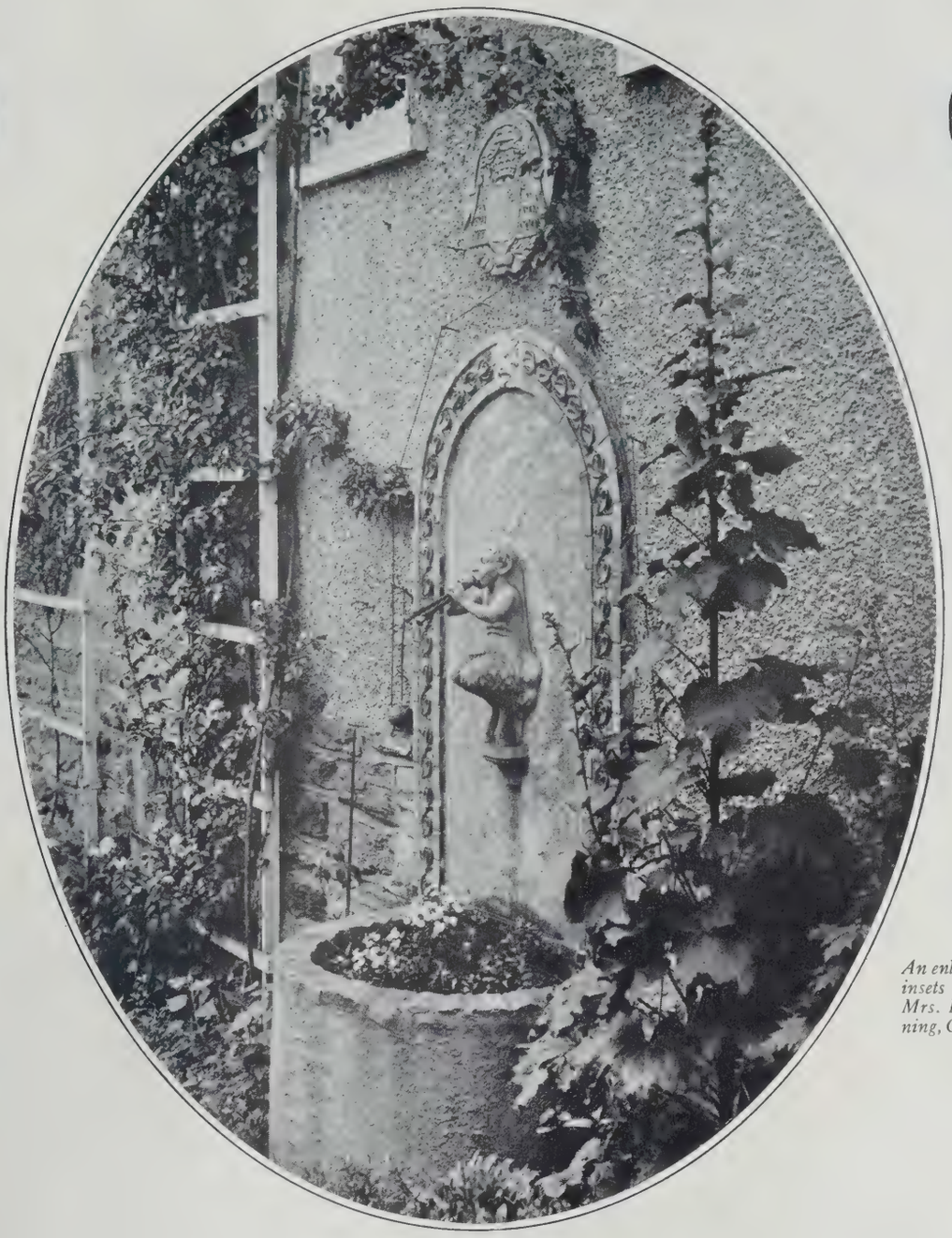
Realizing the need of water I had that first summer dug a well and installed a windmill and large tank which, though involving some expense and effort, has fully repaid me many times over and I would here advise that above all else in any and all garden enterprises, a goodly supply of water should be provided for in the beginning.

MY SANDY soil was lacking in humus and other elements as well and, as stable manure was difficult to obtain in quantities, I threw into the ground anything that would decompose and supply the elements lacking. I found that the long beach grass which usually grows plentifully along the coast everywhere near the ocean was of great value and if thrown into the ground early in the fall in quantities would decompose and supply a good fertilizer. With an abundance of water my plants and shrubs flourished, but flowers refused to bloom to any extent till fertilizer had been supplied.

Some years have passed and my acre of garden has not failed to keep me occupied; and though there were trying times for a while and it seemed that my garden was doomed to failure, I may say that my expectations are now pretty fully realized. The hedges and the thick growth of shrubbery which line the border of the lot provide shelter from the winds which now never reach inside. Besides the great masses of flowers and shrubs and ornamental trees, there is an abundance of small fruits, berries, and vegetables.

My neighbors who predicted failure, look on in wonder. Fortunately I did not possess their knowledge of the unfavorable conditions, otherwise I might not have ventured on my undertaking; in which case I would not have experienced the satisfaction that comes with the surmounting of obstacles and the overcoming of difficult problems.

A little Pacific Coast garden built on drifting sand. Logan- and Blackberries and Callas (above) only two years after planting, and in four years "flowers, flowers everywhere" (see right)



An enlivening use of tile insets at the home of Mrs. Robert Glenndenning, Chestnut Hill, Pa.

THE DECORATIVE USE OF TILES OUTDOORS

ESTELLE H. RIES

Enlivening the Stucco House Front—The Serviceableness of Tile for Terrace and Greenhouse—Augmenting the Gaiety of Green Gardens

Photographs by Mattie Edwards Hewitt, Jessie Tarbox Beals, and by courtesy of the Arden Studios, Boston Arts & Crafts, Rookwood Pottery Co., Batchelder-Wilson Co., and Associated Tile Mfrs.

DECORATIVE tiles may be used with brilliant effect on the exterior of the house and in the grounds around the house. Particularly in Spanish and Italian styles of architecture, as typified in stucco buildings in settings like those where tile reached its historic heights, is a revival becoming. Unglazed tile, polychrome in treatment, adds force and character in spandrils, panels, or lunettes. The window openings may be framed in tile, and other possibilities suggest themselves. It is necessary however to place the tile close together in groups that form a distinct and definite design. Nothing seems more out of keeping than single tiles scattered restlessly about, without any harmony of purpose.

On open porches or terraces, they resist weather in all its varieties and retain their original character. Their unusual durability prevents their wearing down at places of much use, as at the doors or the top of the steps. Thus repairs and renewals are minimized, and a true walking surface may be depended upon.

It is interesting to use tile in the old emblematic way in an entrance door panel, indicating something of the family history. These are simply and directly done, but very effective. One house I know has a horizontal panel inset over the entrance door in which there is portrayed in tile a plan of the house and grounds with reference to the immediate neighborhood—a striking and unusual decorative feature. Some of the New York subway stations in the older parts of the city tell early city history in their tile decorations. Build-

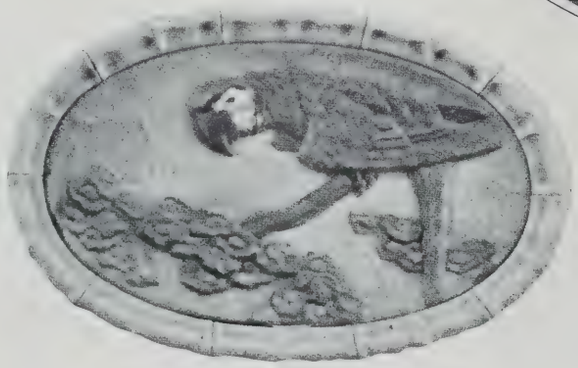
The cool blue and green and cream of Persian tiles add distinct decorative interest and introduce pleasant pattern on this waterside terrace at the home of Mrs. Albert Herter, East Hampton, Long Island

The utility of tile again commends itself for the open porch or terrace, withstanding as it does both water and sun, two very trying antagonists of most materials. There is nowadays too a wide available choice of color and pattern for the purpose

ings, both residential and commercial, have been erected in which it has been demonstrated that architectural detail could be given color interest without any of the blatancy which in the past has been associated with glazed tile. Restrained colors, russet, black, rich low-toned blue, cream, red, and gold suggest combinations that are neither aggressive nor crude but rather that blend very beautifully into their background.

The house of stucco has just the austere simplicity that needs decorative tile to enliven it. We should use color more frankly and get away from neutrality that expresses nothing of ourselves. So stucco calls, and tile answers, for its durability in the weather; and its wide range of color, texture, and shape make it adaptable under most varied circumstances. In Ponta Delgada, I remember the favorable comment that was aroused by a house at the end of the main street whose façade was of blue and white tile.

There is a brick house on Lake Como which has a great deal of tile used decoratively upon it, and with the most fitting effect. It has a tiled fountain built upon the wall of the main stairway. A frieze of tile runs around the building at the base of the second story windows. Below the cornice a wide bank of well-designed tile is also seen, and each of the windows is in a tile frame. A decorative panel of tile is seen in the third floor over a second story balcony, and the result affords a good example of the decorative possibilities of this interesting material.



Medallions of amusing motif, delightful color, and fine finish may be used outdoors or in to break up too-plain surfaces in an interesting way

THOSE who have a greenhouse may greatly enhance its attractiveness by tiling the floor and walls, and linking it decoratively with other portions of the house and garden. The utility of tile here again commends itself, for tile will stand water and sun, two very trying antagonists of most building materials.

A beautiful example of tile work at its best is seen in the boat house on the estate of James Deering at Miami. The flooring is a large octagonal tile. The risers of the steps each have seven tiles to a unit, and each unit divided by one tile of plain dark contrasting color. The design is so arranged that these dark tiles are regularly spaced to form their own pattern as one views the whole stairway. Along the base of the wall are larger dark tiles surmounted by two rows of light patterned tiles, and these in turn are surmounted by a row of long narrow tiles to give the effect of a finishing moulding. Near the top of the wall, a similar narrow line of dark tiles is relieved by a row of small triangular uniformly spaced dark tiles, the apex of the triangles pointing down and resting upon the narrow line of tile, and the upper edge forming a satisfactory finish. This arrangement is carried around with variations upon tiled seats which are still more ornamental. The whole display gives an extremely brilliant and colorful effect.

There are places in the South where houses have a patio, and where around the base of each tree in the patio, octagonal curbings of decorative tile have been placed. These conform in design to wall panels seen through the archways by which one enters the house. Outdoor swimming pools also present decorative interest when edged with tile.

A soft and mellow quality is had in tiles where the color varies from light to dark in mottled and blended effect. Plain-surfaced tiles are replete with possibilities for decoration either indoors or out, but there are tiles with patterns either in outline or in low relief that give even greater distinction. They have a simple pictorial value, usually conventionalized flowers and fruit, or an occasional bird or animal with a whimsical, humorous appeal that is very engaging. Sometimes fat ducks are seen waddling amusingly, or old-time ships sailing gallantly on the waves. Such tiles are fascinating in friezes or borders or as medallions, and add a certain intimacy and charm that is human and delightful.

Work in concrete gives rise to the objection that it lacks color. Sometimes the contour or the relief of ornament gives a certain effect of variety in light and shade, but in gardens, in many accessories of simple shape, the gray tones often pall upon the garden lover who is apt to like color as well. Therefore such decorative accessories as the post for the letter-box, as well as the box itself, are pleasing when made of tile. Their fire-resisting and damp-proof quality make them especially good for the latter purpose. Urns of concrete add a great deal of interest if a little color is judiciously introduced. Tiles may be admirably employed to give emphasis to structural features not sufficiently marked in form, and to take away some of the heaviness that is oppressive among dainty flowers.

Tile work is charming in a garden, anticipating the personal feeling that one logically expects from the house, and forming a link between it and the outside world. If it be a flower garden where color is supplied by nature, the color of tile must be carefully selected either to conform or to be sufficiently subservient. But if it be a garden chiefly green, then the fancy may play more freely, and gay tiled borders, edgings on garden walls, decorations on garden posts and seats, risers in garden stairs, and charming little wall-fountains or bird-baths are elements of beauty. In these cases the house itself should show a bit of tile so that a proper interrelation may be apparent, lest the garden seem a thing apart.

Beautiful indeed is this wall-fountain designed by Malvina Hoffman with its gilded bronze peacocks set on a background of Persian blue tiles rimmed by stone. The bird basin at the center is cut in stone and supported on a pilaster which rises from a bird bath also of stone, water for both being supplied from a tap at the base of the small upper peacock

Fruits and birds and children are favorate motifs and prove very adaptable subjects with an appeal which seems never to stale

Ships in sail carry the flavor of romance and of freedom and even in so static a medium seem still alive

An Informal Garden
on a Westchester County Farm

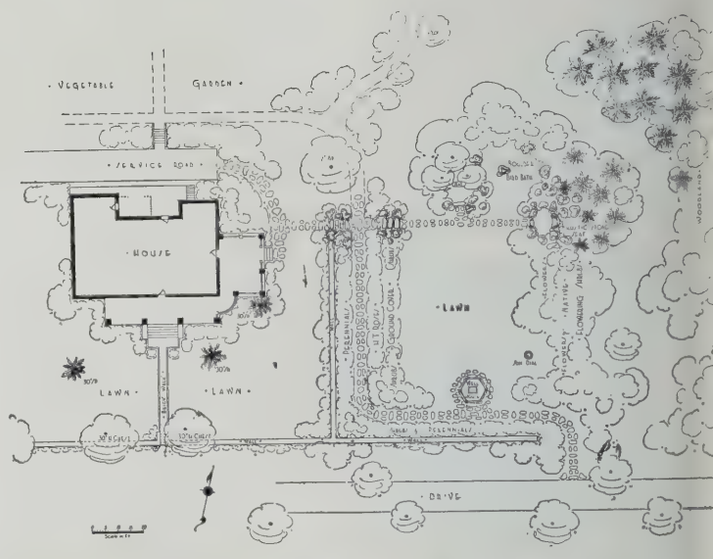
Rensselaerwyck

Home of Dr. Antonie P. Voislawsky

At Katonah, New York

Carl F. Pilat, Landscape Architect

Photographs by B. M. Pearson



Largely developed from materials already on the grounds, this pleasant garden planned by Mr. Pilat amply disproves the current contention that charm is necessarily costly. Though neither the Hydrangea (H. arborescens) nor the Rhododendron (R. catawbiense) on the left and right of the short cut from tennis court to house were indigenous, the rest of the planting shown above is of native shrubs and trees. Roses, Hollyhocks, Peonies, Larkspur, Lupin, Foxglove, Babysbreath, Balloonflower, Snapdragon, Gladiolus, and Lilies run along the foot of the terrace wall (below) and the stone steps are flanked by Spireas—the bright crimson Anthony Waterer, the white bloom of Thunbergi, and the late-blooming variety, Vanhouttei.

The house, by the way, was originally built before the Revolution and hand-hewn oak timbers, hand-made shingles, and ash lath still testify to the staunchness of the initial construction which has of course, since been added to

Once mere meadow and now well-groomed greensward with a rustic teahouse sheltering the old well

There are alluring little bays which kindle the imagination and make one wonder what lies beyond—clever the garden that does not yield all its secrets at once

DAFFODILS—GOING—GOING!

REV. JOSEPH JACOB

Author of "Mysterious Whims of the Tulip", June, 1925, and other articles in preceding issues of Garden Magazine & Home Builder; also a trio of delightfully informative and sparkling little books, "Daffodils", "Tulips", and "Hardy Bulbs for Amateurs"

Selected Groups for Border, Lawn, and Rock Garden as Well as Some Good Varieties for Indoor Flower—Newcomers of Outstanding Quality and Members of Long Tested Merit—a Last Opportunity for Choice Before the Quarantine Clamps Go On

IT IS as bad as that. The hour-glass is fast running down. After the 31st of December, 1925, it will be too late. Let young Narcissus or old Madame Daffadowndilly knock ever so loud and persistently they will have to remain in the outer darkness, where no less than in "the States" themselves there will be weeping and gnashing of teeth. The world is made up of wise and foolish people. As I know from letters recived from unknown correspondents there are some wise Daffodil lovers in "the States" who wish to make the most of the time that remains as they have written to ask me to help them in selecting the varieties that they should purchase before the hammer falls and all is over. It occurred to me that lists of varieties to buy also might be useful to more than one reader of GARDEN MAGAZINE & HOME BUILDER and I wrote to the editor making the suggestion. He must have just been reading his Macbeth for his reply has such a distinct flavor of one of its best known passages:

"If it were done when 'tis done, then 'twere well
It were done quickly."

Hence this article. As forewords of explanation all that need be said is that readers must kindly remember (1) I am not attempting to pull *all* the good fish out of the sea; (2) not every variety of Daffodil will grow everywhere, for example, while old Emperor is of the hail-fellow-well-met sort, your newer King Alfred is more of the pick-and-choose type; (3) lastly, that owing to the beastly eel-worm scourge it is most important to deal only with good reliable firms. Detailed descriptions would take up too much space so I am using the classification of the Royal Horticultural Society of England to indicate the type of flower any particular variety is. This can be very shortly done by letters and numbers once their meaning is grasped.

According to this classification the whole of the Daffodil or Narcissus family is divided into eleven big groups and some of these are again subdivided. In giving it I am not slavishly keeping to the very words of the original because I want to make its meaning plainer to the non-specialist. I cannot do better than copy what I have written in my little book "Hardy Bulbs for Amateurs," [Reviewed on page 335 of our June issue.—ED.] It is about as simple as it can be and the examples of well-known varieties which illustrate it should be carefully noted.

DIVISION I, TRUMPET DAFFODILS. Trumpet or crown as long or longer than the perianth segments.

(a) all yellow, e. g. Emperor

(b) white or going nearly white, e. g. Madame de Graaff

(c) bicolor, e. g. Empress

DIVISION II, INCOMPARABILIS. Large cups. Crown or cup not less than one third but less than equal to the length of the perianth segments.

(a) perianths yellow with or without red in the cups, e. g. Sir Watkin or Blackwell

(b) perianths white with or without red on the cups, e. g. Lucifer or Whitewell

DIVISION III, BARRI. Small cups. Cup or crown less than one third the length of the perianth segments.

(a) perianths yellow with or without red in the cups, e. g. Barri conspicuus or Dairymaid

(b) perianths white, with or without red in the perianths, e. g. Seagull or Sunrise

DIVISION IV, LEEDSI. This section depends on color. Perianth white with a white, cream, pale yellow, or pinkish cup.

(a) Giant Leedsi with the same measurements as Division II, e. g. The Fawn or White Queen

(b) Leedsi with the same measurements as Division III, e. g. White Lady or Mrs. Langtry

DIVISION V, TRIANDRUS HYBRIDS. All with Triandrus blood in them. The flowers vary very much, e. g. Queen of Spain, Venetia, and Harvest Moon. Some resemble Trumpets and others Barri.

DIVISION VI, CYCLAMINEUS HYBRIDS with Cyclamineus blood. Few have a good constitution. Golden Arrow is about the best.

DIVISION VII, JONQUILLA HYBRIDS. Jonquil blood usually gives a smooth texture, e. g. Buttercup.

DIVISION VIII, TAZETTA AND TAZETTA HYBRIDS. A bunch-flowered group including the old Polyanthus Narcissus, e. g. Soleil d'Or or Mont Ceni; and the new Poetaz, e. g. Elvira or Admiration.

DIVISION IX, POETICUS. A very pure wh solid looking perianth is the essential fact e. g. Cassandra, Ornatus, and Virgil. Flo ers which are not pure bred but which ha only Poeticus blood in them, like Firet and Cossack, are classed as Barri.

DIVISION X, ALL DOUBLE VARIETIES, e. Argent or Telamonius Plenus. Doub sweet-scented Jonquils come into th division.

DIVISION XI, A sort of big umbrella gro which includes all the rest of the Narciss species, e. g. Jonquilla, Cyclamineus, G cilis, Bulbocodium, Juncifolius, Triandr etc., etc. It never seems clear to me wh the species Triandrus is not included Division V, but this is the case.

Having now given an outline of the divisio into which we usually divide Daffodils, only a few cases will there be any descripti given beyond the number, or number a letter, which tell the division or subdivision which the flower has been placed, thus "E peror I a" tells us that Emperor is an a yellow Trumpet and "Virgil IX" that Vir is a Poeticus. The headings of the lists e plain themselves sufficiently and need comment.

FIFTY VARIETIES SUITABLE FOR THE GARDE

THOSE marked with an asterisk have r in their cups and are liable to burn if e posed to the sun. King Alfred requires damp climate. Lucifer and Whitewell ne light soil. Poeticus varieties like stiff soil.

*Acme IX, Admiration VIII, *Albatross III Argent X, Aspasia VIII, Autocrat II a, *Ba conspicuus III a, *Bernardina II b, Blackwell II Buttercup VII, Buxted I a, Cassandra IX, Cl patra I a, Croesus II a, Duke of Bedford I c, E peror I a, Empress I c, Evangeline IV b, Firet III b, Fleetwing II b, Florence Pearson I c, Gre Warley II b, Horace I X, J. B. M. Camm I c, J. Bennett-Poe V, King Alfred I a, Kingdom IV Lady Margaret Boscawen II b, Lowdham Beau IV a, Lucifer II b, Lady de Bathe II a, Madame Graaff I c, *Macebearer II b, Madame Plemp I Matthew Arnold IX, *Miss Willmott III b, M W. O. Wolseley IV a, Olympia I a, odorusrugulos (Campernelle Jonquil) VII, Phillipe de Vilmorin I Pedestal II b, Sir Watkin II a, Sonata IX, *Sunn III b, The Fawn IV a, Virgil IX, White Lady IV Whitewell II b, Weardale Perfection I c, *Will Sc let (very large telling red cup) II b.

With these as a start any one has a goo representative collection of garden varietie Some would very likely put on more red cu and cups with red edges, but unless these c be grown where there is shade the red ve soon burns and the cup becomes somethi like smoked cigar ends. Poeticus varieti burn, but they are not marked.

SOME GOOD VARIETIES FOR POTS

HERE in England red cups and cups with red edges come into their own when grown under glass in a *cool* greenhouse. The sun early in the year is not strong enough to burn them. It is probably the same in America. A pot of Ruby or a pot of Lady Moore leaves little to be desired by those who like red in their flowers. The following selection are favorites of my own. One has to have some rule to go by when picking and choosing, but I think one and all of them will satisfy most people. Again many good fish are left in the sea.

Admiration VIII, Alice Knights I b, Argent X, Cervantes (very free) I a, Cyclamineus XI (for small pots), Fairy Queen IV b, Firebrand III b, Glory of Leiden I a, Homer IX, King Alfred I a, Lady Moore II b, Lord Roberts I a, Madame de Graaff I b, Madame Plemp I c, Olympia I a, Orange Blossom VIII, Orange Cup VIII, Ruby III b, Sirdar, Sunrise III b, Victoria I c, Weardale Perfection I c, W. P. Milner I b (this is only white grown under glass), Will Scarlett II b.

SOME DAFFODILS FOR ROCK GARDENS

SO MUCH attention is now given to rock gardening that a reminder of some of the small species and varieties suitable for the purpose may be found useful.

Bulbocodium citrinus XI, Cyclamineus XI, Jonquilla simplex XI, Minor I a, Minimus I a (the smallest Daffodil), Nanus I a, Tenor XI, Triandrus albus XI, W. P. Milner I a.

SOME OF THE LATEST OUT

AS THE time is so short there is no good my putting down any varieties which are not at present in commerce. Hence such as Rewa, the beautiful Incomparabilis which secured the prize for the best new flower at Birmingham last year, is omitted. More attention is now being paid to a plant's garden qualities, so although many of these are only known on the show tiers, they are usually good growers. Another fact which seems to bear this out is the preponderating numbers of Trumpet and Leedsi varieties among the new seedlings.

The prices (1924) of the following vary from £50 (about $242) a bulb for Fortune to about 6/ (about $1.50) for Raeburn, so it is well to enquire about them before giving an order.

Beersheba I b, Brightling II a, Carmel I c, Cicely IV a, Beauty of Radnor II b, Dactyl IX, Firetail III b, Fantin Latour I a, Fortune II a, Gallopin II b, Golden Pedestal II a, Harvest Moon V, Honey Boy I a, Helios II a, Kingdom IV a, Lady Primrose I c, Mary Copeland VIII, Moira O'Neill I c, Marshlight II b, Mitylene IV a, Raeburn IX, Rosary I c, Rosemorran Giant I c, Royalist I a, Silver Salver IV b, Sacrifice III b, Sweet Seventeen III b, The President II b (there is another variety of the same name which is a "trumpet"), Tenedos IV a, White Nile IV a, White Emperor I b, White Sentinal IV a, Yukon I a.

THE HOSPITABLE DOOR

By GEROME BRUSH
Sculptor

Photographs by George H. Van Anda

FOR centuries the door has been a symbol, an epitome, a gesture. The door stands between man and the inclement universe at once a barrier and a shield, shutting out harshness, swinging wide to friendship—within its shelter the quiet gods seek cherishment, and hearthstone fires rise in gentle glow. The history of doorways is the history of man—temples and palaces carry on their breasts the beautiful dreams of generations. Olive wood, carved and overlaid with gold, were the doors of King Solomon's temple; and later, Ghiberti laid the gates of Paradise in bronze on the Baptistery of Florence facing sunrise. Great sculptors, great architects, great craftsmen of all ages have thought the door worthy recipient of their cunning and now again in this 20th century beauty lingers on a threshold, choosing a cottage in lieu of a palace, true to the democratic twist to-day saturating all life.

A hewer of marble, inheritor of the classic methods of Canova and Thorwaldsen, cognizant of his medium through a long apprenticeship under the Florentine stone-cutters, Gerome Brush works with a sure hand, a directness, simplicity, and absence of detail that is rare and convincing. Steeped in tradition, gifted son of gifted parents, dedicated from youth to the pursuit of art, little wonder that he has already "arrived"! Nor need the demoralizing effect of early success be feared—a man cannot keep stride with sincerity and go astray. First of all a painter, he grew impatient, not long ago, with this heritage handed down by his father and turned, because he could not live without some means of expression, to the—for him—relief and release of the more plastic and less restless medium. His portrait busts are strikingly fresh, shorn of all superfluousness, and rendered with swift strokes that convey the quality of living flesh. But best of all Gerome Brush loves to do angels, and some of his memorials have a serenity that seems of eternity.

He tells his own story of the doorway pictured here, its inception and its meaning—a lovely conveyance of the spirit hospitable which holds suggestion for home builders everywhere, for it is fitting indeed that the door should gather in its two hands the beauty of a house and its friendly warmth to cheer the passer-by and welcome the guest.—THE EDITORS

THE sensitive soul is apt to hesitate on the threshold of a cottage, gripped by a sense of intrusion which might never occur to him on entering a more pretentious dwelling. It is a feeling that seems at first blush hard to analyze because cottages are proverbially and inevitably heir to all the adjectives that express cheeriness, coziness, content.

But stop with me a moment and consider. When you push by the door of a cottage, you stand immediately in the chief dwelling room of the house. You are face to face with the hearth, that symbol of the core of the family life. In a few short paces you have passed from the impersonality of the outside world into the sanctum sanctorum of the home. No wonder that you feel an initial reluctance to enter, whereas you might carelessly pass through the serried anterooms of the proudest château without a qualm.

When Mr. Prentice Sanger asked me to design the ornament for Mrs. Helen T. B. Crocker's cottage at Fitchburg, Mass., I felt the special personality of the dwelling for which the door was to be used, and endeavored to incorporate in my design an indirect and yet patent expression of the spirit of the house, the spirit of welcome.

I remembered Hawthorne's account of a legend from the Greek which depicts in the most convincing way the fine flower of hospitality. It is the tale of "The Miraculous Pitcher", and it may not be amiss to refresh your memory of this story.

You recall that simple bucolic couple, Philemon and Baucis, who sat in their old age before their cottage door. Baucis had cleared away the remains of their frugal repast, and they had settled down to quiet talk through the twilight. Far off from the direction of the town they heard the angry clamor of dogs, the cruel shouts and jibes of children bent on mischief.

"Ah, wife," Philemon said with a shake of the head, "I fear some stranger has come to grief among the villagers. They are a hard folk to those they know not. May it never be said that we turned any away hungry and unsheltered from our door."

Looking down the valley where the village lay, they saw two travellers approaching, beset by curs and brats.

"The poor things," Baucis exclaimed. "Bring them in, Philemon, while I go see what we have to give them. They look ready to drop and too poor to go to an inn."

Philemon followed her instructions, and the travellers were glad to take refuge under his protecting roof. He noticed certain peculiarities about the manner and costume of the younger of these travellers who stepped as though he were walking on air, and whose shoes seemed of a peculiar cut. He kept a cape close about him, and in the gathering dusk, Philemon could not make out just what manner of men he was entertaining. The young man said that his name was Quicksilver. He inveighed against the inhabitants of the valley below, cursing them for their incivility. Philemon told him that a lake had once covered the valley. Quicksilver remarked darkly

The Hospitable Door

Cottage of
Mrs. Helen T. B. Crocker
at Fitchburg, Mass.

Gerome Brush, Sculptor
Prentice Sanger, Architect

that it were better for the dwellers there that the lake still rippled in its former bed. Philemon shuddered at the intensity of the man's voice.

He asked the other traveller who his companion was.

"You must ask that of the thunder," was his reply. Far off Philemon heard the rumble of distant storms.

Meanwhile Baucis had set forth the heel of a loaf of brown bread, a bit of cheese, a few grapes, and some honey. She invited her guests to the table with profound apologies for the sparseness of the meal.

"What is your greatest wish in life?" Quicksilver asked his hosts as he drained off his milk at a gulp.

"We most wish to die together, as we have always lived together," Philemon answered simply, while Baucis watched with dismay her scanty fare disappear before the onslaughts of her guests. Her disturbance increased tenfold when she saw that the pitcher of milk which she knew was empty still yielded milk, and was replenished by a tiny white fountain in the bottom. She, saw, too, her coarse brown loaf change miraculously to ambrosial cake, while her honey gleamed like gold.

The good couple gladly gave their beds to their guests. The following morning, Quicksilver asked them to show him the way to the next town. Imagine their horror stricken surprise when they turned their eyes toward the valley, which had formerly stretched away at their feet, and found in its place a lake.

Quicksilver revealed himself as the god Mercury, and explained that all the inhabitants of the village had been swept away and transformed into fishes because of their gross inhospitality to him and his companion on the day before.

Philemon and Baucis lived for many a day, upholding zealously the spirit of hospitality which they once used in entertaining gods unaware. When their time came they were transformed into a Linden and an Oak, one on either side of the doorway of their cottage, their branches twined in welcome over the portals.

The chief features of this legend have been incorporated in the design for Mrs. Crocker's door. On the bronze hinges, you see in bas-relief the inhospitable villagers being metamorphosed into fishes. That much for whosoever chooses to infract the spirit of the hospitality that waits behind the door! In the plaque at the center Mercury is represented pouring inexhaustible streams from the Miraculous Pitcher in token of the tireless cordiality of the host. On either side of him, stand Philemon and Baucis, one a Linden the other an Oak, still the living symbols of human kindness to the stranger and the unfriended. They gave gladly when they had little, gave all they had. Such is the alpha and omega of all hospitality, and so the door invites you in their name to enter and be not afraid.

Plain wall surfaces make a pleasant foil for furniture and patterned draperies and it is important that they be properly finished. Conveying a sense of repose and coolness, they seem particularly desirable where warm weather prevails. Dining-room in Mr. Tate's home at Knoxville, Tennessee; Barber & McMurry, Architects

NEW WALLS FOR OLD

HENRY WANGNER

Practical Directions for Refinishing and Refreshing Surfaces —Paints and Pointers for the Man Who Is Handy at Home

Photograph by Tebbs & Knell

WHEN a new house is built, it is of course the simplest matter to specify that metal lath be used to keep the plaster from cracking and also to decide on just the right kind of plaster, paint, tiles, or wall covering that you want for your rooms. And it is also easy at this time to see that the bearing posts in the cellar are of iron set in concrete and that the foundation walls are properly laid—all of which will aid in preventing undue settling of the house and consequent cracks in the plaster.

After your house is built, on the other hand, or when you are planning to purchase one ready built or are about to remodel an old house, it is comforting to know that soiled walls may be cleaned and that cracks may be filled up so evenly that the walls will look like new.

Cracks will be found even in the best of houses and are generally near the chimneys, this due to the settling of the chimney. When repairing such damage, the cracks should be freed from dust and dirt and broken edges and bits of plaster. They are then ready to be filled with plaster of paris or some prepared crack-filler which can be purchased at any hardware or paint store. Plaster of paris

makes a most satisfactory filler and is easily prepared by mixing the dry plaster with water until it is of the consistency of paste. As it sets very quickly, allow about a teaspoonful of pulverized glue dissolved in each cup of water used in mixing the paste. This will retard the too-rapid drying qualities of the plaster and will thus make a better job. In filling the cracks, press the plaster in with a putty knife or pointing trowel. Do not fill the cracks too full as this will make a hump on the wall when it hardens. As soon as set, brush over with a brush dipped in water to bring a smooth surface. If the plastered crack still seems rounded allow it to dry and sandpaper it with oo sandpaper or gently scrape it until smooth and even.

If the walls to be painted are new and have not been previously painted or papered, but are the customary plaster walls with a hard finish, these do not have to be washed but must be sized to seal up the porous surface, making a non-absorbing foundation. This not only makes a better finish but saves a lot of paint. For this, the size should be a varnish size if the walls are to be painted and a glue size if they are to be papered. This size may be purchased at any paint store. It is easily applied with broad, free strokes of a large brush. Allow this to dry and the walls are then ready for refinishing.

Where the walls have previously been painted, it is necessary to wash both walls and ceiling carefully with soap or washing powder. The quality of this cleanser is most important. If a strong soap be used, it may completely ruin the finish. Use only a mild soap or powder and add a little ammonia to the water. Wash the walls thoroughly, a large brush being most convenient to use for this. The surface must be carefully rinsed and then dried and for this drying, a large, soft cloth may be put in the mop handle. If the surface is not rubbed dry in this way, but instead, is left to dry by evaporation, the finish will not last.

Where the walls have been papered, every bit of this paper must be soaked or washed or scraped off. When dry, a varnish size should be applied if the walls are to be painted and they may then be treated as if they were new. Before applying the paint, allow ample time for the walls to dry, otherwise the paint or the enamel will peel. It is usually not necessary to size such walls a second time, but if any gloss on the old paint remains after the washing, sandpaper it with oo sandpaper.

Where the wall to be refinished has once been kalsomined, this must be all washed off before putting on any kind of a new finish. When this kalsomined wall has been washed, rinsed, and dried, it is ready for a varnish size if the walls are to be painted or for a glue size if they are to be freshly kalsomined or papered.

THERE are three kinds of finish for painted walls—flat, dull gloss and enamel. For a kitchen or bathroom, the dull finish with its velvety texture, will generally be found most desirable as it does not have that "oily" look so objectionable where a gloss paint has been used.

There are any number of good flat paints on the market, but all are apt to become a little thick in the can. When this has happened, thin the paint with a very little bit of turpentine.

The brushes to be used depend on the finishing material. For a flat finish, a 3- or 4-inch flat wall brush is best, but use a 2-inch varnish brush for enamels. Three coats will in most cases make a good finish, and remember to paint the ceilings first.

In painting walls, you can skimp on the amount of paint or enamel if you have to do so, but it will readily be seen that the best finish and one that will stand wear, can only be secured by using a sufficient number of coats. If the walls are to be dark, two coats will usually make a good finish, but if light in tone, great care must be used to secure a good foundation. If using flat paint, three coats are necessary. With enamel there can be no skimping if you wish to keep the walls from developing "flat spots" later on. For enamelling use at least two coats of flat paint as a foundation and, if necessary, three. Always allow each coat to dry thoroughly before applying the next, and then put on two coats of enamel.

IF THERE be one room in the house which —more than any other—needs careful treatment as to its walls and wall-covering, it is the kitchen. Here the steam and oils from cooking and the necessary kitchen work soon cover the walls with a fine coating of grease and moisture which will quickly catch each flying speck of dust. It is obviously necessary therefore, to have walls so finished that they may easily be washed and made sanitary without spoiling their finish. In this day of good paints and careful manufacturing, this is easily accomplished.

For kitchen or bathroom, tiled walls, or at least a tiled wainscoting, with flat tinted upper walls and ceiling is the most attractive finish possible. Where it is found that tiles would run the cost of finishing up to a prohibitive figure, a tile board may be used with excellent results. This makes it possible to have white tile walls at a minimum cost. This board is made up in large panels, each tile cut in at the joints giving the effect of real tiles. It can be nailed directly to the studding where the walls are new or over the old walls. The surface is heavily enameled and easily cleaned, merely with a damp cloth and, when necessary, it may be re-enameled.

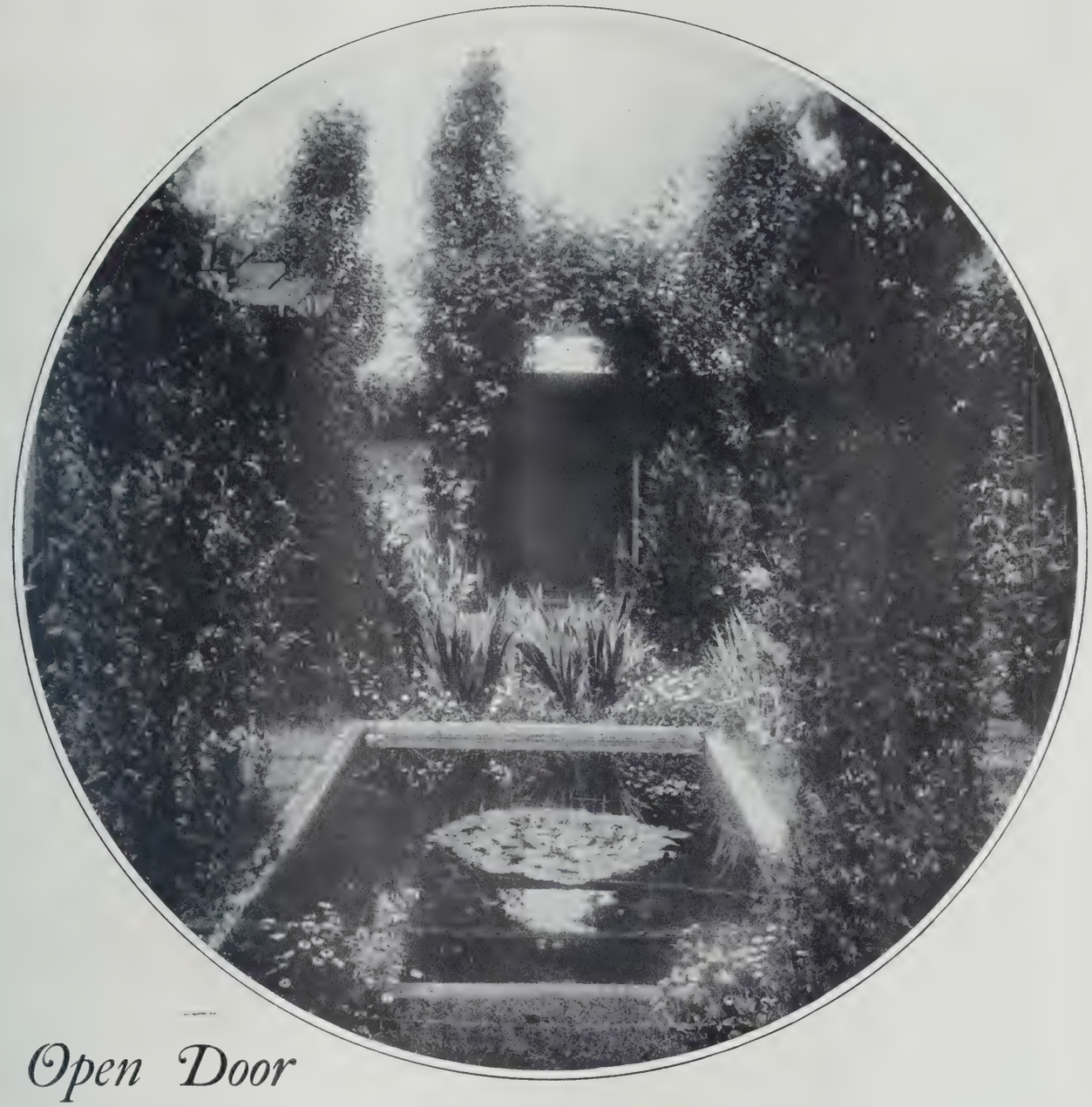
When it is planned to use this board, the walls and ceilings must be washed,rinsed,and dried as directed; and repainted. Remove the moulding at the top of the baseboard, set the tile board on top of the baseboard and nail to the walls. This moulding can then be replaced if not too large, in which case a small quarter-round moulding can be used as a finish, with a finishing moulding at the top of the board.

Burlap, enameled cloth, or enamel will also give a satisfactory wainscot effect, or two shades of the flat paint with a band of darker color one inch wide to separate the two at wainscoting height. Burlap is pasted to the wall, using a wallpaper paste. In this case, the wall should first be coated with the glue size. The burlap comes sized on one side ready for hanging. Give this prepared side a coat of paste and hang on the walls, using a stiff brush (a clothes brush will do) to pat it to the wall. When dry, the burlap may be painted or enameled any color desired. Enameled cloth in tile patterns should be hung in the same way.

In using enamel whether on walls or over burlap, etc., it must be remembered that enamel runs freely and must be watched until set for any thick runs or "tears." Brush these out with the brush, wiping it on the edge of the can each time to remove any surplus enamel.

To establish the height of wainscoting—whether of tile boards, paint or enamel to secure the desired height evenly around the walls, mark this height at the four corners. Then take a piece of fishing line or stout cord long enough to reach from corner to corner and rub this with blue or some colored chalk that will show up well on the wall. Have some one hold one end of the line at the exact mark in one corner and stretch the line taut along the wall to the mark at the other corner. Then, taking hold of the line, pull it three or four inches away from the wall and let it snap. The result is an absolutely straight line. This operation is called "snapping the line"—the proverbial chalk line!

If the above directions are carefuily followed in each instance, the veriest amateur can secure excellent results. If in doubt as to the colors to be chosen it is as well to consult the booklets sent out by the manufacturers. These frequently have helpful suggestions as to combinations, harmonies, and color contrasts worked out from a practical point of view.



The Open Door

E. M. Boult

A DOOR may open anywhere:
Upon a wood or path or lawn
Or crowded street or road, or there
Where none pass by from dawn to dawn;
But, if you'd have a mind at peace,
A heart that cannot harden,
Go find a door that opens wide
Upon a little garden—
A garden where the daffodils
Spill gold beneath the window sills;
Where iris hold the rainbow's hue,
And honeysuckle drips with dew
To bait the humming-bird and bee!
Enter and ponder what you see
And hear: soft stirrings underground;
Unfolding petals; in some bush
Or vine a bird's nest; mingled sound
Of sentient life throughout the hush.
A door may open anywhere,
But never on a spot more fair!
There is more joy in dirt and roses
Than logic proves or faith discloses.

Harry Coutant, Photo.

"I am the breath of being,
The primal urge of things;
I am the whirl of star dust,
I am the lift of wings."

Bliss Carman

Classic in motif, spirit, and design and yet perfectly befitting its place in a present-day garden is this fountain by Henry Herring (see page 405) at the home of Mr. and Mrs. Tracy Dows, Rhinebeck, N. Y.

THE LYRIC VOICE OF GARDENS

LUCY EMBURY HUBBELL

Some Sculptors Who Epitomize in Permanent Form the Joy of Changing Seasons—Fountains and Bird-baths and Figures Which Create and Complete the Focal Point in Gardens

Photographs by Laura Gilpin, Mattie Edwards Hewitt, De Witt Ward, Harry Coutant, Eckman & Reutter, Maurice Goldberg, and by courtesy of The Gorham Co.

EDITORS' NOTE: *It was our good fortune to hear from the lips of these artist folk themselves (with the exception of Miss Scudder, then in France, whose sister, Mrs. Conn, was good enough to give us pertinent first-hand facts) their thoughts and hopes for gardens and their belief in the future of garden sculpture and the development of mediums with greater diversity of color and more enduringness under the vehement stress of weather. Fortunately, there is increasing opportunity for the general public to know and to enjoy the work of present-day sculptors through such temporary exhibitions as the recent stupendous Architectural and Allied Arts Exposition, the April display at the Arden Gallery under the auspices of the American Society of Landscape Architects, etc. Also of course, there are fine examples permanently on view at the museums. "The Spirit of American Sculpture" by Adeline Adams and "The History of American Sculpture" by Lorado Taft are an illuminating brace of books for readers anxious to follow American sculpture further.*

"IT'S a great joy to work for gardens. I like to think that I'll make things for the sun and the wind to keep alive. I'd like everything I ever do to be put in a garden."

Happily this young sculptor is not alone in his aspiration! Long ago Frederick MacMonnies set "the perfect pace of gayety for American gardens," as Mrs. Adam aptly puts it, and sculptors ever since have been keeping step with him. Then, too, not merely the gay but the joyous, the pensive, even the tenderly melancholy match the mood of gardens.

Fortunately we are outgrowing the notion—earlier current in this country at least—of "statuary" as a thing apart from daily living and it is the garden itself, I believe, which has lured that aloof company down from their pedestals into friendly foregathering with the household gods. For all gardens, even the littlest, seem to need some final staccato expression of loveliness, some permanent note of the moving music of seasons; and these figures of marble and bronze have a way of gathering and holding within their arms all the small, swift graces of spring, all the warm graciousness of summer, all autumn's poignancy and winter's breathless sparkle.

Gardens mean much to us here in America, especially prized perhaps as possessions newly wrested from the wilderness. There is a zest about building up orderly beauty in the midst of wide and untamed spaces which the Continentals, whose lands have for centuries lain docile under the hoe, can no longer remem-

SEA RHYTHMS

"Joy of the Waters" (above), one of Harriet Frishmuth's beautiful bronzes so full of action and ecstasy. "The Leaping Spray" (left) in which Chester Beach magnificently expresses the eternal surge of things

For the contemplative corner of a garden this sun-dial which reveals the quiet strength of Miss Frishmuth's work when repose and not action (see preceding page) are her theme

ber. They love their gardens as a man may love his mother, with gratitude and a deep changelessness; we feel still the fierce, tremulous, untried affection of a bridegroom for his bride. Uncertain yet what ultimate expression this passion will find, we are thankful that gardening has at least passed beyond apprenticeship into the dignity of art. The American garden is no longer a crudity nor a copy; it has form and spirit of its own, a lyric voice which rings in the souls of sculptors and sings in their handiwork.

Singularly strong, clear, and glad, singularly expressive of "the gayety of American gardens"is the lyric note struck by the six sculptors selected for present consideration—a group of men and women standing high in the regard of fellow artists, benefactors of all less gifted folk who cherish equal, if inarticulate, loyalty to loveliness.

THOUGH Harriet Frishmuth has done her share of portraiture and monumental work, it is the imaginative, she says, which most delights her. She loves to depict "past action, action to come, to make things springing forever off the ground." Rhythm, vitality, the unbroken sweep of life, its recurrent uprush—look at "Joy of the Waters" (page 403). Could anything be more magnificently alive? It is not hard to guess, either, that Miss Frishmuth has studied with Rodin—there is a bigness, a nobility about her work which bespeaks the great master. "Keep one foot on the earth and then move upward"—how surely she follows wisdom! "The garden gives sculptors a great opportunity." Again we agree, but let us add also that sculptors give the garden a great opportunity!

There are many possibilities for originality and color in the further development of various mediums, Chester Beach believes; and he himself has met with considerable success in working on new patines, notably a peacock or sea-blue most beautiful in its iridescence. Not only marble and bronzes in several finishes but terra-cotta, colored clays, cement, and so forth are capable of diversity. Like all really great creative artists, Mr. Beach has felt and thought his way through traditional forms into matured individual expression. The dividing line between his earlier and later work is quite evident to even the comparatively uninitiate—a sudden sloughing-off of fetters and emergence into assured freedom. "I shall never do another Diana—why should I? She doesn't express what the woods mean to me as she did to the old Greek. My wood goddess shall be my own—she may be rotten art but she'll be real at any rate." So in one sentence he epitomized a creed! Brief words backed by conspicuous achievement. A boyhood in California by the sea—an inheritance robust and rich which has lifted his work above superficialities and imbued it with the feel of spray and wave and motion, with a dynamic and yet gliding power. (See page 403).

Essentially woodsy, mischievous, and daring are the faunlike figures which emerge from the mind and imagination of Edith Barretto Parsons—even the gay babies seem touched with an impish wisdom. Mrs. Parsons too loves sea winds and sea grasses and, watching her, one feels quite sure that she follows Pan over the dunes to green and secret places. Though, as with all this gifted group of sculptors, the lyric is not her only mood she gladly turns from memorials in the epic spirit and from portrait busts to the fashioning of fountains. Her gleeful "Duck Babies" and their kin are familiar to many of us and firmly entrenched in our affection as in hers. "We women ought to have something to say about babies." True, and few women have achieved more delightful utterance!

Such a small, wise faun (above) shaped by the subtle fingers of Mrs. Parsons, and (at left) so entrancing, Miss Putman's sun-dial cherub who by the way danced off with the Helen Foster Barnett Prize at the 1922 National Academy of Design for "the best piece of sculpture shown at the Winter Exhibition, the work of an artist under thirty-five years of age"

Very alluring is this mischievous youngster created by Miss Janet Scudder and to-day blithely piping in Mrs. Robert Bacon's garden at Westbury L. I.

QUITE different in quality, with the subtle indescribable differences which reflect personality, yet merry too (opposite page) are the urchins sent out into gardens by the very alive, sparkling, and unspoiled force lying in the brain and fingers of Brenda Putnam. Intelligence rather than the imperative drive of sensuous feeling seems to inform her work, so reminiscent of the classic in its careful finish, in its grace, and in its essential repose (see below). Generous in her appreciation of fellow artists, Miss Putnam spoke frankly of the difficulty of keeping an untainted and honest view of one's own work and aims, especially since there is as yet in America no trained critical public to keep sculptors up to the mark. Musicians and, in a lesser degree, painters benefit by the comments of an audience in some measure at least conversant with their craft, where the sculptor is apt to suffer either from the undiscriminating admiration or the equally uninformed carping of those little acquainted with his technique.

Once a pupil of Lorado Taft and of MacMonnies and seeped in the accumulated lore of centuries from long residence abroad, Janet Scudder is, in the words of her erstwhile master, "the most widely known perhaps of our women sculptors" and the first American sculptor of her sex to be permanently represented in the Luxembourg collection. "A daughter of Indiana," Miss Scudder began her career as a child with wood-carving, later studied at the Cincinnati Museum of Art. How much the fascination of this medium and her facility in handling it actually affected the adult achievement remains, of course, problematical but certainly beneath a sophistication born of long contact with older currents and beneath a sort of brilliant cosmopolitan ease, the sane and vigorous Middle Western strain persists. Essentially Miss Scudder is of her own time and country and her work is fittingly set in many of our most beautiful American gardens. We like the healthy humor, the humility of her reply to some grave-minded inquirer of how she "arrived." "Is it as serious as that? What I have done has been achieved through pernicious activity, and then—I was given a chance."

Lured for a little by the irresistible voice of falling waters from the monumental undertakings which form the authentic business of his life, Henry Herring has on occasion turned to the designing of fountains. For eight years with St. Gaudens and inheritor of his fine precepts, Mr. Herring has a keen sense of architectural fitness and a trained appreciation of the beauty of classic motifs and ornamentation (see page 402). Form and proportion and detail all profit by his skill; he sees the design as a whole and no least part of it is slighted, even lettering being rendered with meticulous care. Mr. Herring waxed enthusiastic over lettering—handled with feeling and with understanding a mere inscription may be raised to the realm of fine art. He spoke also of the beauty of sandstone and other mediums commonly overlooked as too ordinary for the high purposes of sculpture, of their possibilities and their suitability for gardens.

With so many servants, so many singers, need any garden go dumb for lack of lyric voice to cry its joy!

"Duck Baby Fountain", one of Edith Barretto Parsons' veracious renderings of gleeful babyhood

Fashioned in memory of a little boy who loved birds this bird-bath (right) stands in a Western garden, persive and lovely; Brenda Putnam, sculptor.

A niche wall-fountain (above) of colored cement imbued by its creator, Mr. Chester Beach, with all the lithe movement of waters

More thoughtful and yet wholly happy seems this "Boy Playing with Water", a fountain by Miss Janet Scudder, the slim, young grace of which is essentially lyric in quality

Japanese Iris (left), these hybrids of Iris Kaempferi with their wide-spread falls and shrunken standards have a sort of nonchalant grace that renders them readily distinguishable from the earlier flowering groups Totally unlike this Oriental Iris are the species from southern Europe which we know as the Spanish and English (right), both bulbous and though somewhat apt to prove impermanent, among the finest of flowers for cutting

Following so closely on the flowering of the Bearded Iris as to overlap come Siberians (left), very showy in their tall, spear-like grace. Their nearest rival is Iris orientalis (right) with shorter stalks but larger flowers which are easily distinguished by their less pointed falls

A path-side planting of Japanese Iris in the garden of Mr. Robert Allerton at Monticello, Illinois

PROLONGING THE IRIS PAGEANT

B. Y. MORRISON

Some Late Blooming Groups From Spain, England, and the Far East Which Spin Out the Season and Add a Distinctly Picturesque Element

Photographs by L. A. Guernsey and Arthur G. Eldredge

WITH the great activity of the Iris breeders in producing new varieties of Bearded Iris, many of the other forms of Iris have been somewhat eglected. This is not so strange when one onsiders the various beauties of the Bearded roup, but it is rather unfortunate as all the veliness of the family is not centered in the ne section, and also because some of the hers prolong the flowering season by blooming ter the main displays.

Of the group which overlaps the flowering the Bearded Iris, the most showy are the embers of the group known widely as the berian Iris. The typical plant forms a nse clump of narrow foliage from which rise any slender stems, three to four feet high, owned with five or six delicate flowers. The sual color is bluish lavender, of the hue so equent in the Iris family, and so difficult naming—clearly. The throat is reticulated darker and tinted with yellow and brown on the hafts.

From this typical color there are variations, both lighter and darker. At one extreme are the almost pure whites and at the other the darker blue purples, almost as deep as the colors in the newly related Iris orientalis. At one time there were many named sorts, many of which have now disappeared from catalogues and are being replaced by newer varieties that are still little known because of their slow propagation. Mixed varieties are often satisfactory but if one wants separate colors, lactea provides a warm milk-white; George Wallace, a white ground heavily reticulated with deep blue; with Mme. Butterfly and Perry's blue for novelties. Mme. Butterfly is a clear light blue of the color that comes nearest to porcelain blue and of the true sibirica shape with the slender somewhat pointed perianth segmens and tall growth that are typical of the true sibirica. Perry's Blue has sky-blue standards and broad falls which are a wonderful shade of old china blue.

The nearest rival of this group is Iris orientalis which is distinguished in the garden by its shorter stalks and by its larger flowers with more rounded falls. The typical plant shows a deep blue-purple color but here, too, there are many variations both in color and stature. Some of these are undoubtedly

hybrids with Iris sibirica itself as indicated by the taller stalks and the increased size of the standards. The varieties Snow Queen and Blue King, which are clearly described by their names make a good pair in the border. The variety Emperor, still rather rare, is a most wonderful rich purple color, dark and clear. Other newer sorts are: Mrs. E. Saunders, dark blue, Duchess of York, rather like Emperor but a trifle more on the purple side of violet, Lady Northcliff, an improved orientalis (all these from Mr. Perry in England, and from Mrs. Cleveland in our own country); Sunnybrook, with lovely Alice blue flowers and the habit of Snow Queen, as well as Miss Sturtevant's Red Emperor, which is the reddest of them all. They all have merit and some have rather lovely shades of blue lavender.

ALL of these Iris thrive in the ordinary border which is well enriched and deeply dug, but make their optimum showing in sites where the water supply is above average. On the shores of streams and pools, their vigor is increased and their stature so augmented that it is amazing. They respond also to

feeding with well decomposed stable manures but should not be given any bonemeal or lime.

Best success seems to follow planting in late fall or early spring as they do not relish the summer moving preferred for the Bearded Iris. Old clumps can be divided to make an increase of special varieties and hosts of lovely forms can be secured by raising seedlings from selected flowers and then choosing the best individuals for transplanting to the garden.

In the garden plantings, these flowers combine beautifully with all the Hemerocallis but especially with the varieties flava, Apricot, Gold Dust and Orange Man which in my vicinity flower at this same season. As Hemerocallis enjoy moisture, they too can be added to waterside plantings. In ordinary borders, early flowering varieties of white and creamy or flesh colored Peonies make a pleasant addition to the combination. And again if one omits the Hemerocallis, the tall masses of pale lavender Iris are accentuated nicely by some of the pink Scotch Roses or by some of the pink China Roses, especially Empress of China.

Two other water-loving Iris flower at this time which are beautiful in themselves but are perhaps of special interest as possible ancestors for the hybrids of Iris Kaempferi, which we know as Japanese Iris. Iris setosa is a variable species and the illustration below is from the plant known once as Iris Hookeri. It is conspicuous for the fact that the standards are reduced to mere hairs, scarcely visible between the style branches. Iris laevigata on the other hand, is a showy species fairly large, and occurring in some lovely shades of blue-purple, white, rosy-lavender, and of white spotted and clouded with lavender. From my small garden experience, it has not been very free blooming, but the flowers produced are certainly charming.

THESE species are quite gone before the first flowers of the Japanese Iris are open. These are varieties of Iris Kaempferi and their number is legion. They are sorts in which the falls are large and spread horizontally rather than droopingly. Usually they are three, the normal, but in some there are three more. In all cases the standards are small and even less showy than the often highly colored style branches.

These plants love moisture in the soil and rich food with moderate sunlight. They should be kept growing vigorously and the clumps divided and reset as often as they show any diminution of vigor.

The color range is wide but does not include yellow or the allied colors; there are whites, and whites in which there is a halo of color below the signal and still others with a margin of color, also both whites and lavenders which are netted with intricate venations of darker color, some red-purple, some blue-purple. Then there is the vast number of lavenders and purples tending in both directions to deep blue-purple and to deep crimson-purple. Finally there is a smaller group, happily, in which the color is flecked and spotted. To my eye these mottled flowers have an unpleasant appearance which makes them out of the question.

Iris setosa (just above) and Iris laevigata (above left), two beautiful water-loving species which help prolong the pageant

In garden borders that are enriched annually and well watered in season, the Japanese Iris will make splendid clumps, but their most spectacular placement is always in some location in which they are massed by themselves, as the Japanese do and so arranged that they may be viewed from a slightly higher elevation, giving a better view of their upturned faces. In such a situation, one can revel in the richness of their color and forget the opaqueness of their substance, which, as opposed to the rather translucent quality of the Bearded Iris petal, is one of their marked characteristics.

TOTALLY unlike these Oriental Iris are the Iris from southern Europe which we know as the Spanish and English sorts. These are bulbous species and often are less permanent in gardens. Spanish varieties appear to remain longest in warm locations in sandy loam soils, which are not too much shaded in summer. Here they flower annually and increase moderately. The flowers come in yellows, blue-purples, bronze and whites and nearly every sort shows a brilliant yellow blotch on the fall that accentuates the surrounding color. As most of the bulbs available in this country are in limited color range, even mixtures may be bought with safety and pleasure.

The English Iris are later than the Spanish and differ conspicuously in the larger falls. Unlike the former, they prefer a more moist and fertile soil. And with the former, they provide one of the finest sets of flowers for cutting which we can well imagine, for the blooms last well and are not easily injured by handling.

In the small garden, the Spanish Iris do well where not crowded by other plants, with only an annual or two to cover their ripening foliage as it disappears. The English Iris, on the other hand, can take their place in a good mixed border with some of the perennials that make compact clumps for their neighbors rather than those that spread by underground stems.

If to these are added small plantings of our native species, fulva with terra-cotta colored flowers; hexagona, with lavender and purple colors; and some of the European species in the spuria group, expecially if they can be planted where there is an abundant supply of water and of sun, new and very distinct elements of interest will be brought to the prolonged garden picture.

A DOORWAY THAT ANTEDATES THE REVOLUTION

Built in 1690 by one Hans Millan and later enlarged, this lovely old homestead at Germantown, Pa., known as Wyck Mansion threw open its doors to General Lafayette in 1825. The brass knob and knocker are both characteristically Colonial and of a charming simplicity

FITMENTS FOR THE FRONT DOOR

WILL N. THOMAS

Hardware Which Has Both Strength and Grace—Blending Bolts, Butts, and Other Entrance Equipment with the Architectural Design

Photographs by Henry Troth and by courtesy of Sargent & Co.; Kantack Heath & Warman Inc.; P. A. Fiebiger; Russell & Erwin Mfg. Co.; Yale & Towne Mfg. Co.

SINCE the beginning of homes the entrance has been singled out from amongst the many important features of the house for the very careful expression of the owners' individuality. And why should we not present to an approaching friend or stranger a pleasing front? What is there more delightful than a hospitable doorway? While this doorway should not become a display board for the exhibition of much ornate hardware, still hardware is most necessary for the convenient hanging and securing of a door and, since it is necessary, care should be exercised to make sure that it not only performs its duties well but that it is suited to its surroundings, that it has an air of "belonging" and thereby adds its proper decorative charm to the ensemble. Its suitability and apparent contentment amongst its surroundings should proclaim its right to be there. Yet its life of service need not be symbolized by "main strength and awkwardness." Service is most pleasing when performed gracefully. Some twenty-five years or so ago it was quite the proper thing to bedeck the front door with large escutcheons, kick plates, and hinge straps, and the chiefest claim to glory for most of these was size. Those days are gone, however, and we find ourselves with other ideas, including utility, appropriateness, and harmony.

"When I was a lad I served a term
As office boy in an attorney's firm;
I cleaned the windows and I swept the floor
And I polished up the handle of the big front door—
I polished up the handle so carefully
That now I am the ruler of the Queen's Navy."

—PINAFORE.

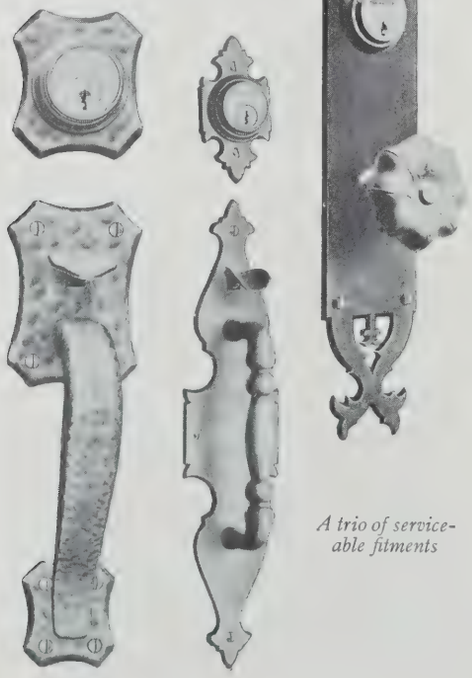
A pair of present-day footscrapers of durable metal finished in black

PROBABLY our first attention should be given to the butts or hinges for the door. These should by all means be of solid brass or

bronze as they are more or less exposed to the weather; iron or steel under these circumstances will be quite sure to rust and the result will be disappointing. These butts should be heavy in proportion to the size and weight of the door, and they would be best with ball-bearings between the knuckles at two places. The visible type have proved, according to a test by the Bureau of Standards of the U. S. Government, to be longer wearing than the concealed type of ball-bearings. If you do not get butts with ball-bearings be sure they are what is known as "double steel bushed" at every joint, this means that hardened discs of steel are set into the joints to take the wear. Bronze butts without either ball-bearings or hardened steel bushings will not wear satisfactorily. The annoyance of having the pins work up as the door is used has been overcome by the best makers by simple devices, and butts so made are spoken of as having "nonrising" pins.

Butts usually come in square sizes, that is, 4 inches high by 4 inches wide when open or $4\frac{1}{2}''$ x $4\frac{1}{2}''$ or $5''$ x $5''$ etc. They should be of a size that will allow the door to swing around against the wall without striking the casing. It is good judgment to put three butts on each door, partly because they are usually heavy and partly because outside doors are apt to warp and spring which makes them bind in closing. Three butts will help to overcome this. When the door has been hung it should fit snugly yet swing free and clear of everything. A poorly hung door is often the cause of the lock not operating satisfactorily.

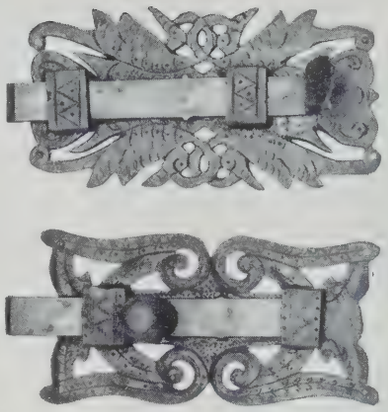
When doors are double, or in pairs, one leaf must be secured top and bottom with bolts, the sort considered the best are those which are fitted into the edge of the door and do not show when both doors are closed. They are easily operated by a small lever and cannot be released unless one door is open; besides they are not especially conspicuous.

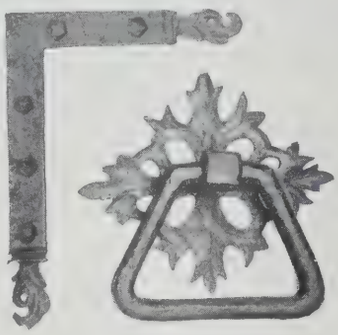


A trio of serviceable fitments

Brass door-knocker (right) of modern make which carries on the Colonial tradition and fits many a 20th century home modelled after the old manner

Exquisite in design and craftsmanship are these bolts and other door devices for the modern entrance with a flavor of the mediaeval about it





THE lock should, of course, be of the cylinder type having a latch bolt for general use and an additional bolt (known as a dead bolt) to be thrown by the key from the outside or by a small thumb knob from the inside for special security as at night or when leaving the house unoccupied. It is a wise precaution to make this a habit. Such locks operate in any one of three ways: by a handle with thumb piece (as is usual on store doors) on the outside and by a knob from the inside; or by a handle and thumb piece from each side; or by a knob from each side. The handle outside and knob inside is very popular these days, and there is a large assortment of styles or designs to choose from that will harmonize with almost any architectural treatment.

In some sections of the country are exhibited assortments of wrought-iron handles in wild designs that can offer no real reason for being chosen by people of discriminating taste. It is a good plan to be satisfied with a handle of moderate size and graceful lines. These handles should be secured by brass machine screws passing through the door from inside and into the back of the handle, not showing from the outside. This serves the double purpose of holding the handle firmly and making it impossible to remove it from the outside.

Though certain types of wrought-iron handles have little to recommend them, there are, however, very beautiful wrought-iron handles fashioned by expert metal workers in reproduction of hand-wrought handles of Colonial days that are quite the proper thing to use providing the door, too, is in keeping with the same period. Then there are many patterns of brass and bronze handles with graceful lines that make a very pleasing effect and suit a larger range of architectural styles than do these of wrought-iron. They, again, have the advantage of resisting rust and when they are used there is no chance that rust spots or streaks will appear to mar the paint or wood.

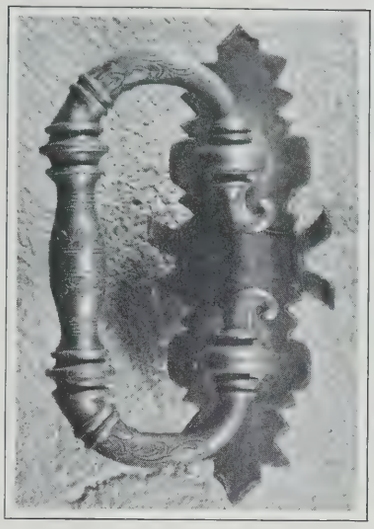
If handles on the outside of the front door do not satisfy, then knobs with or without long escutcheon plates may be used with equal fitness. These are made in cast brass or bronze in a large variety of designs to fit almost every type of doorway. Where there is a vestibule door, the outside of it should be fitted out to match the outside of the front door The inside knob of the front or vestibule door should match the knobs used in the hall or room into which they open.

It is not uncommon for homes to have a large door, practically a reproduction of the front door, opening onto the porch and facing the garden. It is quite proper to equip both doors with matching hardware.

WHERE mail is delivered by a postman, a letter-box-plate is almost a necessity. It should, of course, correspond in design and metal to the other hardware. In cases where the front door has side-lights they may offer a place for this

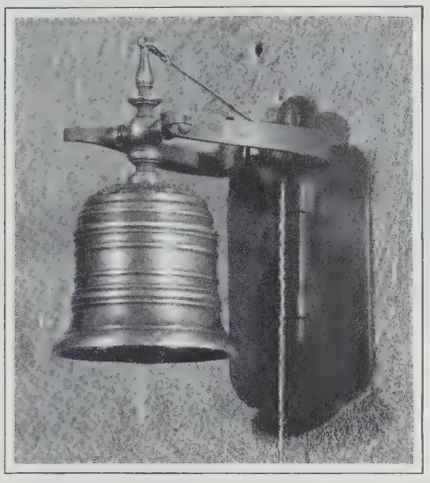
Desirable designs for the average door

Handwrought handle (left) of pierced iron a beautiful adaptation of the old Gothic to modern uses



For the home builder who loves the unusual this virile bit of ironwork will strongly appeal

Distinguished and durable is this carefully fashioned handle (left) set on a wrought-iron plate. There is a fascination in the pure chime of a bell which no electrical device can ever supplant and when well made (as is the bronze one shown below) the aggravating "out of order, please knock" card never puts in an appearance



late and thereby avoid it eing put directly on the loor. Then the electric ush-button, too, should armonize and look as hough it belonged, and lidn't just happen. The use of a "stray" ush-button is the sin most often seen in conection with the equipment of a main entrance. How any one can be content with an otherwise beautifully equipped front entrance nd have what seems to be a "borrowed" ush-button is difficult to understand.

In some localities it seems a matter of safety o equip the entrance door with a device known s a "chain-door-fast" which allows the door o be partially opened so knowledge may e gained of the person on the outside, at the ame time making it impossible for the door o be forced open. This is mentioned as a afeguard where desirable rather than as a ecorative addition.

If the house has a street number, it may be epresented by well-designed brass or bronze umbers to match the other hardware.

Colonial entrances seem scarcely complete ithout a knocker—but that's a story that may well be told some other time.

THE finish or color of the hardware should receive special consideration, as every finish does not look well on every door. For Colonial doorways—so familiar to everyone through the colored photographs of Mr. Wallace Nutting.—bright polished brass or scoured brass finishes are particularly suitable, as they also are for mahogany doors. For oak doors oxidized sanded brass finishes look well. It is all largely a matter of taste and harmony.

Of course, you will buy your hardware from a reputable dealer who will, no doubt, be prepared to show you goods produced by a manufacturer with a reputation for making the best, which is the result of years of development. You will also have the advice of your architect which, with your own good taste and judgment, should give you a result that will be a comfort and pleasure for many years.

[*Home builders who want to know more about household hardware in general, which metals wear best and so on, will find Mr. Thomas's earlier article on pages 266, 267 of the May issue very helpful.*—ED.]

KEEPING YOUR CELLAR DRY AND SCREENS IN CONDITION

CELLARS get damp in summer unless almost constantly ventilated by open windows, which should be screened to keep out flies. Screens can be bought to fit standard-size cellar windows, but the handy man about the house will find it an easy enjoyable job to make them out of strips of soft wood $\frac{7}{8}$ by 2 inches with rabbeted joints, each of the latter being fastened by two wood screws through drilled and countersunk holes. The rabbeted joints are made by sawing out from the same side at each end of each piece of wood strip a little block 2 inches square and $\frac{7}{16}$ of an inch thick, so that the ends of the strips will overlap each other at right angles. Over the frames wire screening, preferably copper, is tacked, and the edges are covered with screen molding nailed in place with wire brads, the corner joints being mitered. Finally, paint the frames black, green or the color of the woodwork of the house. Special fasteners are obtainable for holding the screens in place, or ordinary wood screws of proper length may be used.

It is an easy matter to replace damaged screen cloth due to accident or rusting. Remove the moulding carefully by lifting with a thin chisel run under them. It will be found that the screen cloth is attached with tacks or a heavy paper cord driven into a rabbet. Draw the tacks or remove the cord with the aid of a small screw-driver. If the screen or door is in good condition it pays to use copper rather than iron screen wire as it will last indefinitely, barring accident. Cut the screen cloth to size and place carefully over the opening so that the strands of the weave will line up parallel with the sides of the opening. Fasten one side in place and then the opposite side, drawing the wire cloth as tightly and evenly as possible if attached with tacks. Then fasten the other two sides and replace the mouldings with brads. Driving the paper cord back into the rabbet serves to draw the screen cloth tight and even, as well as to fasten it. This is best done by driving with a hammer on a broad screw-driver, or better still the edge of a small metal wood-scraper.

Home

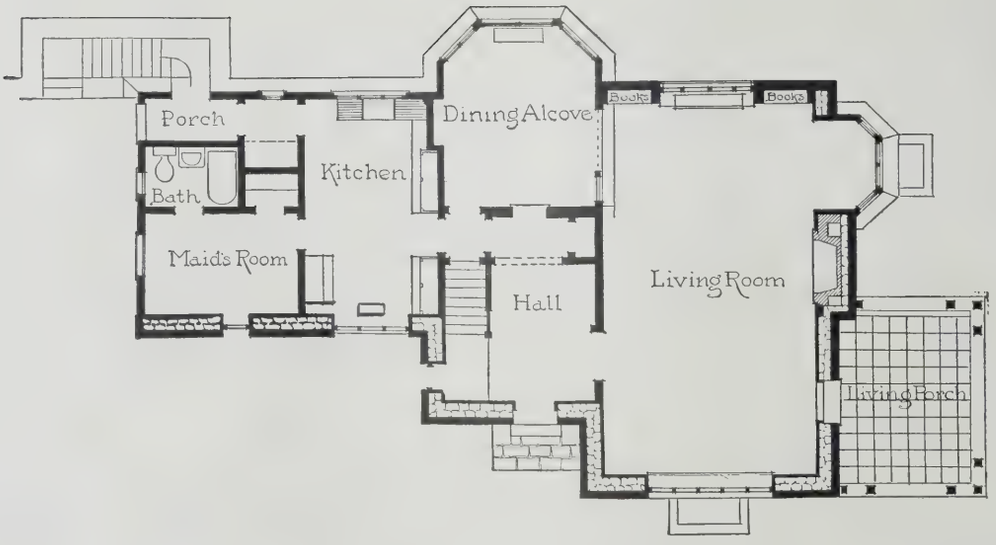
of

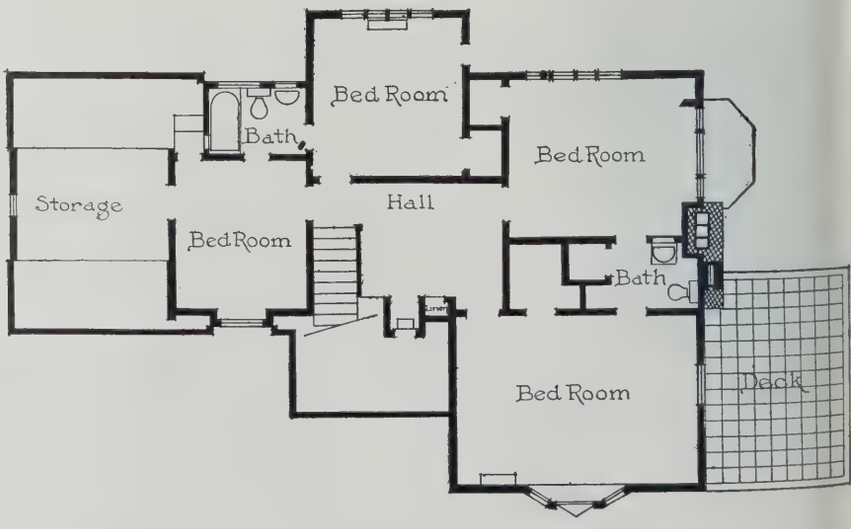
Mr. Frederick W. Van Name

at Bronxville, N. Y.

Charles C. May
Weston B. Hillard
Associated Architects

Photographs by Harry G. Healy





This stone and stucco house seems peculiarly suited to its site against the rocky hillside. Varying levels are always interesting and full advantage has here been taken of the uneven contours of the land to develop a rather unusual approach to the garage (see below left)

FAKES AND FACTS IN FURNITURE

By

ELLEN D. WANGNER

The Beauty of the Genuine in Furniture and Furnishings—Practical Considerations for the Home-Maker

BORN of our genuine appreciation of the furniture and furnishings of our ancestors' homes has grown up a most amazing modern industry—the manufacture of bogus antiques! Paradoxical as a "20th Century antique" may sound, nevertheless there *is* such an animal and it is growing in size and bulk every day. Curiously enough, it feeds upon the very food that should destroy it, for if we prize antiques as such, we should despise a counterfeit. Instead, many of us have shut our eyes and ears to the truth and go on paying an extra hundred or so for a "Revolutionary cabinet" or a genuine "Early American chair" that has been made in 1925!

Nor is this industry confined to our own country; our faking is mere child's play compared with the serious game waged across the Atlantic. There, this business has been made such an art that even the expert is puzzled. True, our fakirs are gradually learning, but they haven't as yet mastered the art. They are prone to betray themselves, too, in sheer pride of workmanship. A woman bought a maple bedstead up in Maine, finding it in an old barn and "grandfather's great-grandfather had made it." That same summer, in an historical section of Pennsylvania, in a quaint shop, she saw the twin of her bed. Had her grandfather's great-grandfather made two? "This must be a fake!" The old man flared:

"No fake about it! I make all them beds they sell up there! I ship 'em up every week to be put out in grandfathers' barns all over the place!"

Did the woman discard her antique? She did not; and still tells with glee of her wonderful find in that dusty, musty barn! That is what is feeding this new industry.

Are we bowing down before the fetish of mere age or are we seeking this furniture because we prize its design, the grace and charm of its fine lines? Is a couch more beautiful because one of its legs has been broken and it is not safe to sit on? Does a chair take on added worth because of worm holes (put in in many cases by a 1925 worm, or buckshot)?

One has only to ask how many tons of furniture would have had to come in the Mayflower, if each so-called Mayflower piece now displayed were genuine; to consider the tremendous output of furniture necessary in Colonial days if all the antiques from Maine to Oregon were real, to fully appreciate that many of them must be fakes.

IT IS not a simple matter to be able to judge of the authenticity of furniture. Even experts are fooled at times, but there are certain things that each lover of the genuine must do if he would safeguard himself at all. The first is to study history, for history lies back of each piece and each period of furniture. The gilt chairs of the French kings tell in letters a foot high of that artificial court. The plain oak furniture of the Pilgrims tells as clearly of the simplicity of their lives in America.

With such historical pictures in mind, seek out in the nearest museum genuine pieces of the different periods. Through study will come a sense of proportion, an understanding of woods that will aid you to tell the old from the new, real mahogany furniture from some piece made to look like it with a smear of paint. You will learn the beauty of unstained wood and the *feel* of it. And through this study will come a knowledge of the difficulties that these old craftsmen labored under and why work was hand-made and hand-turned. This will teach you to look only for hand-made arms and legs in certain chairs and tables, hand carving on chests and drawers. You will learn that to be genuine, certain chairs must have legs coming all the way through the seat and wedged from the top as were the old Windsor chairs. You will know that the splats of real Chippendale chairs always extend to the seat to strengthen the back, while the splats of Sheraton and Hepplewhite are above the seat. The top of a Sheraton chair is usually a straight line.

Hepplewhite did not use the claw foot except occasionally on the foot of a bed post, and he never used the ball foot. Chippendale seldom, if ever, used inlay; he never made a sideboard. In studying a supposed antique look for marks of any machine; this will tell the story quickly.

Oak furniture of moderate age is brown—*not* black. Furniture offered under the names of East Indian, Hawaiian or Philippine mahogany is never *real* mahogany.

All this will train us to look with open eyes at the work being done for us to-day by artists and craftsmen who, as co-heirs with us of the inherited beauty of the past are reproducing for us honestly and fairly the best that the world has known.

Naturally, not all of the modern-made furniture is good. Much is very bad, and one can go just as far wrong in buying a modern chair as though the purchaser were insisting on having an antique regardless of its genuineness. But the knowledge gained in studying the real and the best of other days will be your measure for that of the present day.

How can one be sure that the furniture is well-made, that the joints are not merely glued together but are mortised and tenoned, that the upholstering is well done? There are many ways of deciding these points and here is where your study of really good furniture will stand you in good stead. In examining it, see if it is the real wood or an imitation. Look to the inside finish. Do the drawers stick or pull out easily? What about the metal used? How is the upholstery?

Is there a difference in the easy give of an overstuffed chair at $150 and one at $35? Then ask yourself a few questions. How much did you pay to have your old dresser done over? Or, how much would it cost you to have new springs and webbing and hair put in your old easy chair? And if good velour is worth $4 to $6 a yard and mohair $10 just what should a good over-stuffed chair, that is well made of good material, cost if it is to be a worthwhile investment? Your answers will show you that the chair at $35 is the costly one.

Right here is where reputation enters in, for if you have a reliable manufacturer back of even a comparatively inexpensive piece of furniture, you know that his workmanship is always honest and that the difference in price may mean only a little cutting here and there, perhaps a cheaper grade of material that will in no wise affect the durability.

IN THIS matter of furnishings, whether antique or modern, there should be just one creed—*avoid all imitation!* If you cannot buy a real antique, don't take a fake. If your purse will not permit of a good reproduction, don't buy a cheap one. If you can not afford mahogany do not buy imitation. If expensive upholstered furniture be beyond you, buy good reed or willow. They blend with any period and with most styles; or take one of the lovely wood and cane combinations and make your own pillows and cushions for them. What you save by your own labor can go into good fillings and coverings. And if good damasks or velvets be out of your reach, don't buy cheap ones that merely look good when new. Far better have a real piece of chintz, a good, firm linen than make-believe splendor! If this be borne in mind the limited purse can provide as real beauty and fitness as can the well-filled one.

DIVIDENDS IN CONTENTMENT

I. How We Made an Old Farm Pay *By MARGARET STEEL HARD*

When Science and Nature Step Side by Side Dividends Begin to Mount—Not Working the Land but Working With It Is the Open Sesame to Success

> "There is strength in the soil;
> In the earth there is laughter and youth.
> There is solace and hope in the upturned loam."
>
> —*Arthur Stringer*

ANY ONE passing the farm would know that it had a story; for the house with its aspect of ancient and benign dignity, standing in a valley that once knew the stirring tread of Ethan Allen's Green Mountain Boys, presages tales of bygone adventure and romance. It has, however, a present-day story as well—a story none the less venturous and romantic that it is distinctly modern.

Late one summer dusk I came across the fields from trout fishing and stopped to look in at the doorway of its lighted barn. There I saw rows of sleek, finely bred cattle standing at iron stanchions. Electric lights dispelled the gloom instead of the old-fashioned lanterns that once were used, and moving about among the cows were two young men operating a mechanical milker. Invited in, I stayed to watch the process and later, seated on the porch of the old house, I heard the story of how an old farm which for years had been little more than a liability, had to-day been made to pay.

"Our problem was really no different from that of hundreds of other farmers." said the eldest son. "My brothers and I grew up on the farm with a constantly increasing realization that it was an unsuccessful proposition, and the question of how it could be made a paying one continually in our minds. A hundred years ago when my great grandfather bought our one hundred and sixty acres, he raised sheep; in fact, this was a sheep raising community in those days, and it paid him well. He was, I suppose, what was then called a successful farmer—he owned his farm free from debt, had a comfortable home, and some capital to hand on to his sons at the time of his death. But after the Civil War there was a sudden and prolonged deflation in the price of wool and as a result the whole character of the farm was changed. The sheep were sold and my grandfather, who lived here then, struggled along with a few cattle, small crops, and a mortgaged farm; and when my father took it over his problem was about the same."

"How did you make the change?" I asked. "What was the first link in the chain of procedure which led to a more prosperous period?"

EDITORS' NOTE: *The drift nowadays toward urban and suburban living is apt perhaps to make us forget the fact that some thirty millions of people still make their homes on farms and that these people are in the truest sense "home builders." Not only are their own roots thrust into permanence but their persistent endeavor makes possible the home building of city-side folk; for all of us must eat and few of us raise even enough vegetables to last the summer out. It is not a ragged banner of outworn sentimentality, the old slogan that "farmers are the backbone of the country," but an ever fresh truth and, since we are in a sense all homesteaders, this brief series of individual adventure and achievement on the land rings a bell of victory heartening to us all.*

In this first article Mrs. Hard, writing as if she were merely an interested outsider, tells the story of the recent regeneration—from a dollars-and-cents point of view at least—of a farm cherished in her husband's family for six generations.

"Well, it is hard to tell," he replied, "because it was really an endless chain, the beginning of which was its end, and vice versa. What I mean," he added, smiling, "is that each phase of the farm's development was inseparably bound up in some other phase. Primarily, I suppose, it was a question of treating the soil intelligently. The soil, you see, produces the food for our cattle; the cattle produce fertilizer to enrich the soil so that it will produce a larger quantity of food to feed a greater number of cattle; without increasing one we cannot increase the other. When we were boys the farm had about thirty head of cattle and even then my father had to *buy* hay to feed them because the farm did not produce enough. Now we have eighty head of cattle and buy no hay."

"Why is that? Isn't it the same land?" I asked.

"Yes, and no. Increased fertility of the soil by use of lime and fertilizers has virtually given us more land. We test the soil now for acidity and can determine just how much lime to put on it. Acid soil grows Sorrel and Moss, it's what you hear farmers speak of as 'sour' land; the use of lime, of course, neutralizes the acid qualities in the earth and makes a growth of Clover and Alfalfa possible. This not only gives us practically twice as much hay as used to be raised upon the farm but it makes it possible for us to maintain twice as many cattle, as well."

"Of course the addition of the silo to our farm equipment is a big factor in this connection," said a second voice. "Without ensilage we wouldn't have enough winter food for so many cows; but in father's day the silo was only beginning to be used by a few prosperous farmers. And another link in the chain of successful farming is the use of improved and newly invented farm machinery. Take the tractor and the corn harvester for instance: the tractor makes it possible for us to raise fifteen acres of Corn, whereas when we were boys the most we ever raised was eight,

On this Vermont homestead scientific methods bring the satisfaction of a job well done coupled with a continually increasing financial gain; the average profit per cow, for instance, rising from $30.77 in 1921 to $123.00 in 1923

and it generally was somewhere between three and six; and the corn harvester not only cuts our Corn for us but it gathers it into bundles, ties them, and throws them to one side. When you compare that with the way our grandfather, or even our father, harvested a Corn crop, it shows at least one detail of making a farm pay to-day!"

"But your farm is primarily a dairy farm, is it not?" I asked. "It must be that you also apply new methods to your cattle, as well."

"Yes. And yet these methods seem so obvious that one wonders that they should be new," said the young man to whom I had first talked in the barn. "I suppose that my grandfather had certain cows which he considered good, and others which he considered poor, but I don't believe that it ever occurred to him that there was a definite method by which he could know absolutely which were which. It's really very simple though," he added musingly. "Just a question of computing the value of what each cow produces above the cost of the food she consumes."

Beautiful in its century-old dignity, the house remains a landmark in this "valley that once knew the stirring tread of Ethan Allen's Green Mountain Boys"

"Not so very simple, I should think!" I laughed.

"Oh, yes it is!" he reiterated and, rising, he went indoors and presently returned with a ledger. Holding a flash-light close to its pages he indicated figures here and there as he talked.

"This, you see," he explained, "is the record of each of the cows in our herd, for every day and month in the year. The milk of each cow is regularly weighed and tested for its percentage of butter fat, and the amounts set down; then in parallel columns are placed the amount of food which is consumed by each one, and the cost; and at the end of the month it is easy enough to determine whether, at the given price of milk containing a given percentage of butter fat, the cow has paid for the food she consumed, not paid for it, or more than paid for it, thus bringing in a profit. This of course shows just which are the remunerative cows in our herd, and needless to say we weed out the poor ones and improve the stock we keep by the use of thoroughbred sires. Here, for example," he continued, "is the average profit per cow in our herd for the year 1921—$30.77, for 1922—$60.81, for 1923—$123.00. That in itself shows the improvement in our herd in a period of three years, and in those three years the average increase per cow, in butter fat, has been a little over one hundred pounds."

Nothing could have impressed me more with the sound economic basis by which these brothers had made their farm pay, than that carefully kept ledger with its long columns of figures and exact computations. How many farmers, I wondered, could cite the actual conditions of their farming enterprise in figures that might be referred to at any moment.

"Of course, good housing conditions as well as good blood and good food, assist in building up a paying herd," continued my informant. "Our new dairy barn has concrete flooring instead of wooden planks under foot, electric lights and a large window area as well as roof and window ventilators. The old barn used to have small windows that gave slight ventilation and mighty little light in the daytime, and at night we used oil lanterns that were always going out, smoking, tipping over, falling down, or setting fire to something. Not only that, but when we were small boys the cows used to be watered in the wintertime only once in twenty-four hours, and then the water in the barnyard trough was so dreadfully cold that a cow would take little or none. Now a cow can drink whenever she wants to for we have running water at each stanchion. All she has to do is to press her nose against the plate at the bottom of her drinking basin and the water gushes up just as it does in the fountains which you see in schools and public buildings. We find that a cow drinks more water under these conditions and of course that increases her flow of milk."

"I honestly believe," volunteered one of the other brothers, "that it is this question of feeding a barn full of cows which aren't even paying for the food which they eat, that has ruined so many farmers and caused so many abandoned farms; but it is hard work to convince the average farmer that this is so. He says that he can't afford blooded stock and modern equipment—why! a farmer can't really afford anything else if he wants his farm to pay."

"But if you and your brothers have seen that this is so, why is it difficult to persuade others?" I asked.

"We have the advantage of having had specialized training, which makes a great difference in the way one looks at things," replied the oldest brother. "The boys and I had the usual rearing and experience which comes to any one growing up on a farm, but added to that, we have all taken courses at an agricultural school or college, which in addition to our previous practical knowledge of the situation, has made us understand our problems as we never could before, and has shown us how to apply new methods to solve them. When the younger boys," indicating his brothers, "came back from their training, the first thing they did was to draw plans for a new dairy barn. They knew just

All the equipment is kept up-to-date and harvesting is made easy by a power-driven machine which cuts, gathers, and binds the corn. The herd is being improved and rendered increasingly productive by the elimination of poor cattle, mechanical milking, etc. The Cow Test Association and a Coöperative Creamery are important factors in successful dairy farming

The old homestead lies in a mountain valley which not only proves amenable to the hoe but gratifies man's instinct for the permanently beautiful, for the unspoiled glory of hills and long reaches of meadow land

what we needed and how to go about getting t. They used to come in at night after nilking and spend hours over a drawing-oard and blue prints, and when it came to uilding the new barn they could do a lot of he actual work themselves, which of course aved upon its expense. I'll never forget he first year that we had an adequately ighted, clean, well ventilated dairy barn with onveniences for working such as the manure arrier, plenty of running water at hand, and separate cooling room for the milk, not to nention the mechanical milker that saved he labor of one man. It was some satis-action, I tell you, to watch the butter fat in-rease, and our next step was to improve our erd. In this connection we not only had ur own training to rely upon, but also the enefit of our County Agent and the Cow est Association, as well as the coöperation nd interest of the Farm Bureau as a whole."

"What does all of that mean?" I asked, iscovering a new chapter in the story.

"Well, it is a little difficult to know which o explain first," said the youngest brother, but perhaps the Farm Bureau is the best to ommence with as the County Agent is eally its employee and the Cow Test ssociation is one of the branches of its work. ll of these institutions have been a tre-endous help to us in making our own farm ay and the hopeful side of the situation is hat they exist to do the same thing for all armers who desire their aid. If you want a efinition of the Farm Bureau, I fancy the implest one is that it is the farmers' or-anization for mutual help. All of the farm-rs in our county are eligible for membership y paying $10.00 yearly. We have officers nd hold meetings just as any other organi-ation does, but the chief thing, perhaps, that he Farm Bureau does, is to hire our County gent who is a man of scientific agricultural training and who organizes and carries on its business."

"How does the Farm Bureau differ from the Grange?" I asked.

"The Grange is not quite so practically and intimately related to the problems of the farm, I should say," suggested the second brother. "It doesn't exist quite so obviously to make farms pay. The Farm Bureau besides being educational and social, also develops any new economic projects that the farmers of the county want to try out. For example, just now, it seems as though it may be a paying thing to own your own lime plant; so the Farm Bureau has instructed the County Agent to look into the matter and report upon it at our next meeting. Obviously there are countless things of this sort that individual farmers couldn't institute or finance alone but which the Farm Bureau and the County Agent make possible by organization, and from which we farmers derive the help necessary to make our farms pay. The matter of the Cow Test Association is a case in point and its services have been invaluable to us. The cow tester is hired through the County Agent and he makes a monthly visit to each herd which is included in the Association and tests each cow for the percentage of butter fat contained in her milk. A specimen is taken night and morning from each cow, weighed, and its percentage of butter fat determined, and then from that a daily average is computed. There are about thirty farmers in the Association so it occupies practically the entire time of one man to make a monthly test of each herd."

"Does the Farm Bureau pay his salary?" I inquired.

"No. Each farmer pays for the testing of his own herd, but you can easily understand that this operation is one of the most important factors in making our dairy pay."

"I suppose your Farm Bureau meetings are for general discussion?" I continued.

"Yes, And for other purposes too," responded another of the brothers. "We often have meetings with special programs, engaging a speaker who is an authority upon his given subject, such as alfalfa or fruit growing, cattle raising, or some particular phase of dairy farming, and then the County Agent arranges the meeting and gets the farmers out to it. Another thing he does is to plan visits by the Farm Bureau members to farms where any interesting experiments are being carried on. A few years ago, for instance, I remember we had a Farm Bureau meeting here in the autumn to discuss Corn growing and to demonstrate different varieties. The Bureau had sent us the different kinds of seed Corn during the spring and we had planted it with the idea of such an experiment and demonstration in view. Another time we visited the Apple orchards of a farm down the valley where a particular type of sprayer and system of pruning had been used; and still another time we went to the farm of a man who had been trying out a new solution to fight bugs and blight upon his potatoes. All these demonstrations help us with our own crops and in the end they are another means by which we make the farm give us better returns."

"As nearly as I can see, the Farm Bureau is a sort of Farm Journal come to life," I contributed.

"Not so bad!" laughed the youngest son. "But my brothers, here, haven't yet told you of the most important economic project which the Farm Bureau has instituted, and which for us, is the culminating factor in making our farm a success."

"What is that?" I asked eagerly.

"Our County Coöperative Creamery," he replied. "The idea of having a creamery to

which a farmer can take his milk is not new in the community, but the unusual element which enters into this one, is the fact that it belongs to the farmers themselves and is actually their own business plant. Its object is to supply the farmer with a steady market for his milk and the best price which he can get for it. The only alternative that he had is to peddle his milk or make butter. A creamery owned as ours is, does away with the middleman who ordinarily eats up a farmer's profit when he tries shipping milk or produce individually, and it also assures him better marketing facilities with good management all along the way. Not only that, it acts as an incentive to make him improve the product he wishes to sell as he really benefits twice by so doing."

"How is your creamery financed?" I asked. "That is always an important and difficult feature in such a matter."

"Any farmer who will fulfill the requirements regarding the delivery of milk is eligible to enter the creamery as a member, by paying $20.00 for each cow in his herd."

"Has it really proved a practical system?" I asked again.

"Yes. I think it is fairly well demonstrated that it has," said the eldest brother smiling, "by the fact that at present the creamery represents an investment of from $40,000 to $50,000."

"It sounds like a story—" I said, "all this which you have told me."

"Yes," he responded with a significant glance at his brothers, "I suppose it does. It has all the elements found in stories—adventure, and crises, suspense and climaxes, and plenty of anti-climaxes too," he adde a bit grimly, "such as the time the tracto tried to turn a back somersault, and the yea that we had only one heifer that was a goo enough type to save after spending month of labor and expense raising eight."

I thought a moment and then I asked, "I you were summing the matter up, what woul you say had been the chief factors in helpin you make your farm a success?"

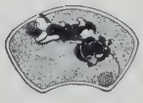
"Well," said the eldest brother after som minutes of silence, "I should say that scientifi training coupled to practical experience, th benefit of improved farm machinery, th coöperation of the Farm Bureau, and willing ness to work with everything that is in us has been the real story of how we made a old farm pay."

A true story and a heartening one!

Where "Summer Sits With Finger on Her Lips"

Harry G. Healy, Photo.

So often when we speak of gardens we think first of flowers which are after all but little embroideries on the skirts of greenery—sweeps of lawn, trees—these are the foundations of lasting beauty that endure through seasons and centuries. Trees in especial are to be cherished—without them there could be no gardens at all and yet seldom do we stop to realize their beneficent gifts and man's dependence upon them. Beautiful are these Willows about the pool in Mrs. Edward Roberts' garden at Paoli, Pa.



AMONG OUR GARDEN NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience

Wanted—a Yellow Phlox

TO THE EDITORS:

I am being deluged with offers of yellow perennials, everything from Dandelions to Hollyhocks, sent in response to my request in the January, 1925, issue of G. M. & H. B. Alas for the day when I rooted out my Coreopsis and wished for a yellow Phlox! If any one has a yellow Phlox I'd like to correspond with him. Amateur Burbanks, now is your chance to win fame! I am, sirs, a collector of rare plants, be it known. I have lots of strange yellow things on my stone pile. I even have hopes of bringing the elusive yellow Delphinium (D. Zalil) to bloom this season. I claim that I have the finest Trollius of any of your readers. I have had a well-known Holland bulb grower do homage to it. If one may not brag about one's garden what use is it?

When the late John Lewis Childs, reading questifolius for angustifolius, thought he had discovered a new Helianthus he really introduced to the gardening public a remarkable thing, a true rarity, inasmuch as it is one of our common wild flowers. Of all the letters I have received I don't recall any as suggesting Helenium, the most obvious answer to my call. I wonder how many readers have ever seen the king of all yellows, the yellow Eremurus Bungei. Or how many have thought of combining the yellow Asphodel with the blue Camassia. There are some nice double varieties of Rudbeckia Newmanni, that most graceful thing to combine with white Phlox for distant mass effect. A yellow Forgetmenot has engaged my attention for several seasons, but I seem unable to bring an occasional seedling through the teething stage.

Two summers ago I sent THE GARDEN MAGAZINE a photograph of the late-blooming Vesper Iris. Quite a lot of readers wrote to know about this stranger. Last summer I had from seed another lovely Iris tricuspis. It grows readily from seed and has proved entirely hardy with me. It looks rather like a Moraea. The pink Polemonium is another thing I drew attention to—P. carneum. Several catalogues list Jasione perennis this year, though I have not happened to see it offered before. Brodiaea laxa has not yet come into its own as a small subject for the rockery. I wonder why Arabis alpina and albida hold such an exclusive monopoly for that genus when there is the lovely pink species aubrietioides.

There seems to be a progressive movement again taking place in American gardening. We remember dimly now how the flower-bed gave place to the flower border of perennials and how this movement gradually reverted till we were trying to do with perennials what we had formerly done so much more properly with annuals. But now we are losing interest in the massed bloom of the perennial border and are progressing to an interest in the individual and rare plant. This spring has brought me a dozen new catalogues from nurseries dealing in rare plants exclusively. Soon everybody is going to start rockeries and the whole gardening world will be drawn into a vast net of correspondence. And lecturers will cease forever to tell us to plant Delphiniums with Madonna lilies. If in that day any one comes upon a yellow Phlox I should like to hear from him.—JULIAN HINCKLEY, *Cedarhurst, N. Y.*

Lime for Larkspurs

TO THE EDITORS:

In 1921 I began raising perennials from seed and thus far have had wonderful success. My Larkspurs are perfect in every way. This year they were 7 ft. 4 inches in height and the individual blossoms on the stalk were 2 in. in diameter. They have both light and dark blues and both black and white eyes. I have never had any trouble with them and attribute my success to lime soil, also to wood ashes placed over the crown of the plant after freezing.

My sister and I do all the garden work ourselves except ploughing. We have half an acre of ground and we use every bit of it, as we have 12 fruit trees, 6 Grape-vines, Strawberries, Asparagus, a large vegetable garden and loads of flowers.—MINNIE NORDLING JACKMAN, *Crystal Lake, Illinois.*

Peony Culture in Alabama

TO THE EDITORS:

I notice with particular interest an article in your February issue (p. 41) relative to a Peony blossom in Covington, La., also an article in your May issue (p. 270) giving the experience of a Mississippian. It is, perhaps, in my line to speak for Alabama, and to give my experience, as an amateur "down in Mobile," as I too, can show a measure of success with this wonderfully delightful flower.

After reading all the literature on the habits of the Peony that I could find, I ordered six three-to-five-eye roots from a reliable grower in Wisconsin, and planted them last August in ordinary lawn soil that had the year before been fertilized with stable manure. I spaded this up thoroughly and placed three inches of pure leaf mould on top of it, and imbedded the Peony roots in the old soil. This gave the roots a three-inch depth of planting. All plants bloomed this spring except one, and I attribute its failure to my own clumsiness in breaking off the shoots accidentally when loosening the soil in late winter,

They are of the varieties Festiva Maxima, Edulis Superba, Felix Crousse and Baroness Schroeder. The blossoms were fine specimens, especially the Festiva Maxima and Felix Crousse, all blooming during the month of April.

I located the Peony bed where it would have about four hours of the evening sun, being shut-off on the east by a six-foot plank fence and on the south by our dwelling. The soil here retains the cool moisture gathered at night longer than if exposed to the morning sun; this with leaf mould, which retains moisture and is heat resisting, seems to me to be what the Peony wants "down South."

One swallow does not make a summer, and one season's result is no justification for a claim that the Peony can be successfully grown this far south. My plants look promising, however, and my experience the first season will possibly be of interest to other admirers of this magnificent flower.—CHAS. R. HALL, *Mobile, Alabama.*

Seeds for Early Spring Bulbs

TO THE EDITORS:

Apropos of hardy Pinks and early spring bulbs: Thompson & Morgan of Ipswich, Eng., are offering seed of a new variety of crimson Pink which they believe is a satisfactory substitute for the old hardy one, a "Mule" Pink that was difficult to establish and to propagate and unsatisfactory in many ways though it was liked. This would appear to establish the identity of the long-sought, old-fashioned, clove-scented, dark red Pink.

The question has been raised about getting seeds of the early spring bulbs, and perhaps my experience may be helpful. I have just received an order from Perry's Hardy Plant Farms, Enfield, Eng., containing several varieties of bulb seeds among other things. Each of these packets cost 3d (about six cents). Among them are Camassia Cusicki, containing about 119 seeds; Scilla campanulata rosea, about 375 seeds; S. nutans about 184 seeds; S. peruviana about 70 seeds. It takes so long to discover whether or not these seeds will do well that it seemed best to call atten-

tion to these facts now, especially as a great bulb shortage seems to be predicted this year and many of us are likely to be disappointed next fall. Certainly it will be an inexpensive experiment to try with the hope that we may renew our supply of bulbs without hindrance.

My order to Thompson & Morgan, which has not yet arrived, includes other bulb seeds: Scilla hispanica major, Fritillaria meleagris, Crocus, Colchicum, and Hyacinthus amethystinus, a small bulb recommended by an English authority.

These seeds may not grow but it will be an interesting experiment, and in some cases it is the only way to obtain them as the bulbs are not sold in this country.

Correvon, of Switzerland, offers a great many varieties, many of which are said to be very desirable and unobtainable in this country.—R. F. HOWARD, *South Lincoln, Mass.*

Grass Under Pine Trees

TO THE EDITORS:

It is a somewhat common notion that grass will not grow under Pine trees, but I have found that it will if the shade is not too dense and if the needles are kept raked up. "Not too dense" means that sunshine should reach the grass plot at least a short time each day; and in sowing such a plot use the "shady place" grass seed. Rake up the needles as often as enough accumulate to make the brownish tint conspicuous. A steel rake is best, and if the raking is done when the grass has been cut short and the ground is dry there is less risk of tearing up the grass roots. Raking two ways at right angles will get most of the needles. Of course a lawn can not be made in thick Pine woods. My trees are somewhat scattered, and the lowest branches are 6 or 8 feet above the ground. They are old trees, however, with trunks a foot or more in diameter and with plenty of foliage.—BERNARD H. LANE, *Washington, D. C.*

The Rare Gordonia Again Reported

TO THE EDITORS:

In your November number, on page 167, I find an insert calling attention to a Gordonia (and of which tree itself you show a picture as well as the flower) which you describe as growing in your Demonstration Gardens and considered "by Prof. Sargent to be one of the best in existence."

Permit me to tell you of a Gordonia tree which is now growing on the grounds of the Barnes Foundation in Merion, Pa. This tree was bought of Thomas Meehan of Philadelphia, a noted botanist of his day, and was planted by me on April 26, 1888, where it now stands and where it was sheltered by the wall of a coach house facing to the northwest, until last year when the present Art Gallery was built on the same line.

This tree shows to-day a growth of seven main trunks in diameter from 10 inches to 3 inches, and is 32 feet high and has a circumference of 90 feet. It was in flower from August 8th to October 31st of last year (1924).

Your magazine article gives a somewhat different history of the Gordonia tree from that which is to be found in the books which I have, and attributes the discovery and recording of the tree to the French traveller Michaux. In the Standard Cyclopedia of Horticulture, L. H. Bailey, March, 1922 (page 1361), the tree is described as named for James Gordon (an English nurseryman, who died in 1780); and further, under the subtitle Gordonia altamaha, as found on the Altamaha River in Georgia, U. S. The article also mentions a tree of this kind which had lately been growing in the Bartram Garden in Philadelphia from which all other specimens in existence are believed to have been propagated. JOS. LAPSLEY WILSON, *Director of Arboretum, Barnes Foundation, Merion, Pa.*

Sandy Soil for Geraniums

TO THE EDITORS:

We have two varieties of Martha Washington Geraniums in our garden, a purple one which we have had for three years, and a white one which we have had for a year. They make a wonderful growth each year but never bloom.

I am wondering if freezing down each winter, or perhaps the location or soil, has something to do with their not blooming. One is on the east side of the house and the other is on the south side. We have a lime soil and, as I have them in beds with other plants, possibly they get too much water. Over at the beach where we got our slips they had wonderful blossoms.—MRS. I. R. CAMMACK, *Paso Robles, Calif.*

—I think you yourself have suggested the answer to your question. Geraniums and Pelargoniums do not bloom well if given too much water or too rich a soil, as they produce then more foliage than flowers. The Lady Washington Geranium (or Pelargonium) is not as hardy as some of the others and thrives better in a sandy soil near the seashore or along the coast where there are practically no frosts than farther inland. In a locality where there are severe frosts they should not be left in the open ground all winter.

The Lady Washington may be kept in better shape by cutting back the long shoots in late summer, and all Geraniums do better when planted in full sun. They are best propagated by cuttings as some varieties do not seed well.—ELIZABETH L. URQUHART, *San Francisco, Cal.*

GORDONIA TREE IN PENNSYLVANIA

Considerable romance clings to the Gordonia because of its rarity and singular beauty. Shining foliage and large white flowers, which even the small plants produce, characterize this native of the tropics (see G. M. & H. B. Nov. 1923, page 167 and Mr. Wilson's letter at left)

Slugs in Your Garden?

TO THE EDITORS:

Perhaps you have had some Pansies, Violas or Campanulas chewed up or perhaps some seedling Delphiniums or Pyrethrums were leveled off to the ground line, or mayhap a frame full of nice young seedlings got above ground and then ceased to show again. What eats them? Go out some night after dark and take your flashlight. Call them snails if you will, but even if they have no shells on their backs, they are slugs just the same, big dark spotted ones and smaller pale ones, both real pests that work while you sleep, terrors in any garden and perfect devils in the rock garden.

Where do these cussed slugs come from? Neither are natives of this country although Quarantine 37 seems a bit late to keep them out, and anyway maybe 37 isn't that kind of a quarantine. Locally they hide in the daytime in a loose stone wall or a rock pile, under boards or clay pots, in the leaves around a hedge, in the leaves that mulch the Rhododendron planting, or in any crack or crevice that affords a moist cool retreat away from the sun. Eliminate such places from your garden and get your neighbors to do the same and you will have no slugs. They do not burrow into the ground; they live above the surface or in a crack or crevice, except in winter, when they crawl deeper away from the frost. It is impossible, in some gardens, not to have such places, and then we must try to control the slug.

Mr. Slug leaves a trail of slime in his wake which is plain on a cement or stone walk if the morning be a dry one, and from this we learn that he needs a smooth surface to travel on. Make the surface rough and ragged, with sharp, sifted ashes or grit and the slug will not cross it. This is hardly practicable or sightly in some gardens, so we will have to try to keep him off choice plants by a

A TAFFETA

in stripes and garlands –

a charming development of the popular plain weaves

IT brings back the spirit of a gallant and witty age—this taffeta of rose shot with gold. The spirit of ruffles and rapiers, of courtly grace and lightly turned bon mot, is caught up in its garlands.

With the same suave elegance as fluted and garlanded Louis XVI furniture, this taffeta brings to a room an atmosphere of sparkling vivacity, which makes it especially charming as hangings and furniture coverings in the boudoir, petit salon, or reception room.

Indeed, figured taffeta such as this is the quite natural outcome of the long-standing enthusiasm for those most charming fabrics—plain taffetas. Their soft crispness and softly keyed brilliance have made them favorites for years.

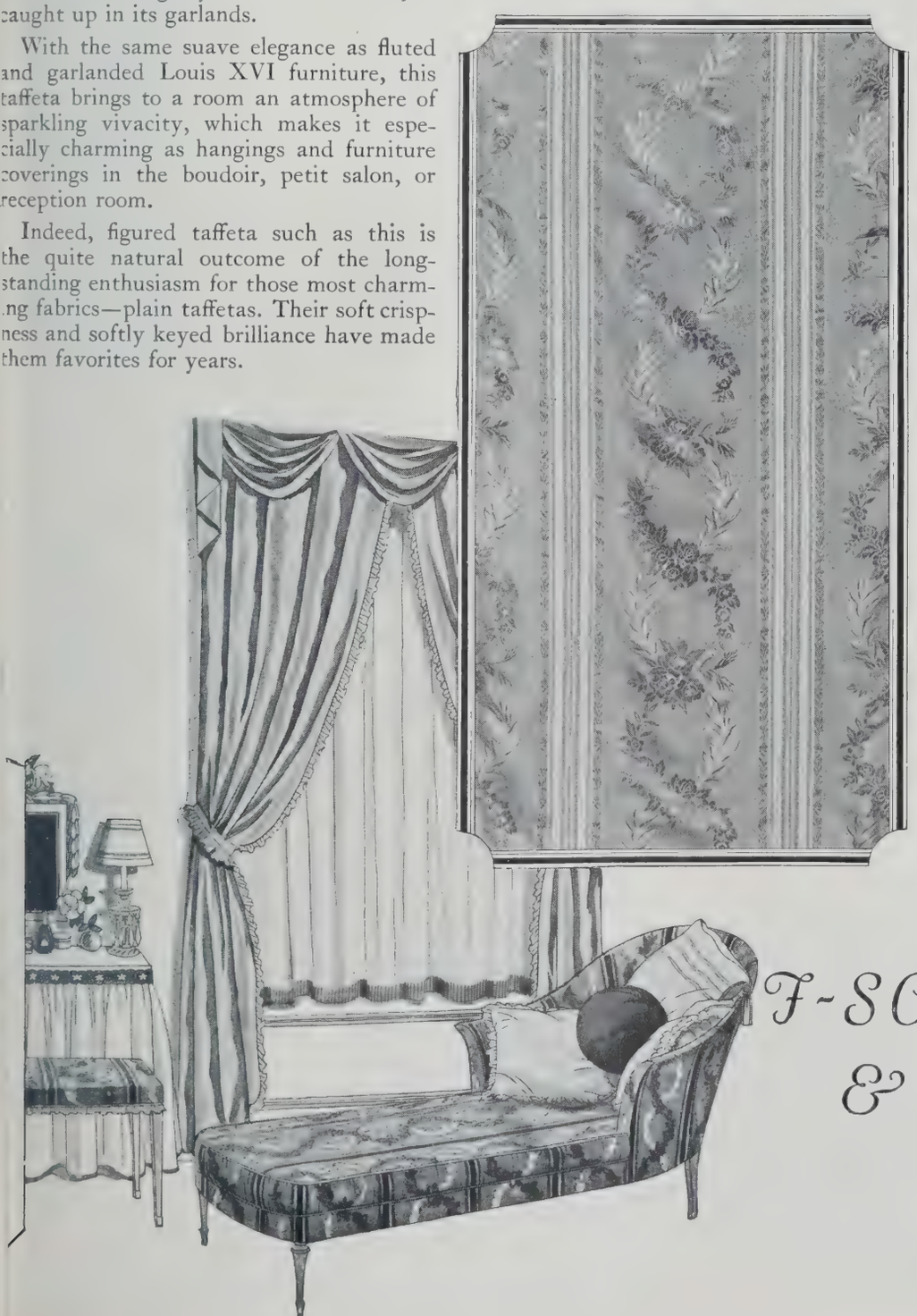
And perhaps no fabric lends itself so agreeably to use with other types of material as does taffeta—it is equally felicitous combined with brocade or glazed chintz.

The many things for which taffeta is being used in interior decoration are the result of this lovely fabric having been made utterly dependable. Schumacher taffetas neither split nor crack and consequently are used for hangings, either alone or with other fabrics, depending on the type of interior. They are also increasingly in favor for graceful ruffles on draped dressing tables. Indeed taffeta today is durable enough to be of real importance for slip covers in fine French interiors.

And since, with its durability and wide range of beautiful colors, Schumacher taffeta is also as sunfast as a silk fabric can be made, it is widely used for both draw curtains and glass curtains.

Schumacher fabrics may be seen by arrangement with your own upholsterer or interior decorator. He will also gladly attend to the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York City. Offices in Boston, Chicago and Philadelphia.



The Imberline effect and garland design of this charming taffeta are reminiscent of the manner in which Marie Antoinette combined flowers and ornaments with the stripes that Madame Pompadour had made so popular

F. SCHUMACHER & COMPANY

more sightly and permanent method.

Take a piece of copper screen wire 24 inches wide, cut it in strips $2\frac{1}{2}$ inches wide, leaving the selvage on the $2\frac{1}{2}$ inch side, bend the strip to form a collar and place it around your Delphinium and run two wires through the mesh and into the ground about 6 inches.

Still we are not exterminating the slugs. To do this feed them poisoned bait. This idea is all right between rain storms, but it is dangerous for pets that might be in the garden and specially bad on account of our friends the birds, who might also eat the morsel containing paris green or white arsenic.

Next plan: trap them. In English seed catalogs are shown slug traps in small and large sizes. We have sent for one of these but while waiting for it we read an article in "Gardening Illustrated" of April 11 which sounds as though it might be practical. "An Effective Slug Trap: a capital way of getting rid of slugs in a garden, rockery, or greenhouse is by putting small jars or cups in the ground partly filled with milk and water. Let the top of the vessel just reach the level of the ground, placing a piece of slate or tile so as to keep out the rain, but with enough left open for slugs to enter. They will go in and get drowned till no more can get in." Another trap may be made from a large Potato cut in half, the halves hollowed out and a door cut in the edge. Put the cut side down and gather the slugs in the morning.

Slugs don't like lime and they hate sulphur so that any fungicide or spray containing sulphur, used on the plants or on the soil, will discourage them.

The United States Department of Agriculture publishes an illustrated bulletin (No. 959) on "The Spotted Garden Slug" which is well worth sending for. In Issue No. 1 of "Better Delphiniums," published at San Rafael, California, many preventatives and poison baits are described, as Delphinium-growers and slug-hunters are usually the same folk.—ROBERT J. EDGAR, *Narberth, Pa.*

CLAY SOIL FOR BALSAM SUCCESS

Balsams, sometimes erroneously called Lady-slippers, flourish best in clay soil (see Miss Shockey's letter at right) and produce these sturdy candelabra-like stalks of bloom

King Alfred Daffodil in Kansas

TO THE EDITORS:

Answering your inquiry in the April issue on how King Alfred Narcissus behaves in the South, I am enclosing a snapshot taken of that variety in my garden, Peabody, Kansas, on March 24th, 1925. This city in latitude is about half way between Washington D. C., and Richmond, Va., so may be far enough south to qualify, as it becomes quite warm after the first week in May.

These King Alfred Narcissus have been undisturbed for two years, and under grass in dark prairie soil. This year (the third) they opened two days after Golden Spur and Van Sion, and ahead of the remaining fifty odd varieties of Narcissus in my garden. They were normal in height and size, in spite of my feeling that the moisture was insufficient. The photograph (below) was taken before maximum bloom appeared.

The first year that King Alfred bloomed for me I was disappointed in the color and form, considering the color harsh, and the form coarse. Last spring I relented slightly, and this year became enthusiastic over the variety, perhaps because no other varieties were out to clash with it. Anyhow I think it wears well, and the growth, increase, and bloom are satisfactory.

Those who dislike King Alfred and enjoy trying a new large yellow Trumpet Daffodil, may buy Sir Francis Drake (this year only, due to the restrictions of Quarantine 37). This is a huge, well constructed, prolific Trumpet Daffodil of excellent substance, both perianth and trumpet. The color is softer than King Alfred and the perianth is very slightly lighter than the trumpet. The trumpet is longer, opens more widely at the mouth, and is not rolled back quite so far. The petals overlap and the perianth is rather campanulate in form, quite like Van Waveren's Giant. It is a real exhibition variety.—D. M. WARD, *Peabody, Kansas.*

—Gardeners interested in the growing of Daffodils will find Rev. Joseph Jacob's article on page 396 a very reliable guide. —ED.

A Balsam Surprise

TO THE EDITORS:

My lovely Balsams, growing waist-high with luxurious, untouched foliage, have surprised not only our friends but ourselves as well!

Along the eastern side of our house lies a stretch of clay earth, real clay, which had been treated to a single dosing of poultry droppings the preceding season, for a row of Gladiolus which were a failure there! My back was in twenty extra pieces or more one afternoon in May when I finished planting flower seeds. I had a pepper shaker or more full of Balsam seeds left from the selected spot I had given them, and no place to plant them. I recklessly scattered the residue along in that clay strip. Half-heartedly and wholly skeptical, I carelessly raked a light covering over them.

A shower followed soon after. And in an amazingly brief time those Balsams came popping up, thick as stars in a June sky. I thinned, transplanted, and pushed them back into a more nicely defined line. How they grew and thrived—veritable Jack-in-the-bean-stalks for height, sturdy, and with clean thick foliage! They came into bloom seasonably, tall, straight, candelabra-like stalks smothered in a mist of lovely soft violets. That clay strip is henceforth and forever consecrated to the sole purpose of creating Balsam surprises.—GERTRUDE SHOCKEY, *Georgetown, Ohio.*

King Alfred Narcissus, growing under grass in the dark prairie soil of Kansas, this year put forth these very satisfactory blooms (described by Mr. Ward at left)

Finished with Cabot's Creosote Stained Shingles. Reginald D. Johnson, Architect, Pasadena, Cal.

Cabot's Stained Shingles

The Highest Grade Shingles Ready-Stained with the Highest Grade Stains

The Highest Grade Shingles: Red cedar shingles made from selected lumber of the great cedar forests of the far Northwest under the strictest specifications of the Shingle Associations—straight grain, uniform thickness, non-warping, perfect-fitting, durable and full count. The most picturesque house finish in the world.

The Highest Grade Stains: For over forty years the rich and artistic colors of Cabot's Creosote Shingle Stains have been the standards of shingle-stain excellence. No one even claims to make better Stains than Cabot's. Cabot's Shingles are the only shingles using Cabot's Stains. For Staining or Re-staining your own shingles (or siding) order Cabot's Creosote Stains from your paint dealer.

Genuine Wood-preserving Creosote: Cabot's Stains are made of Cabot's Genuine Refined Creosote, which thoroughly preserves the wood. "Creosote is the best wood preservative known"—but it must BE Creosote.

Send for Stained Cedar Samples and full information—FREE

SAMUEL CABOT, INC., Man'f'g Chemists, 4 Oliver St. BOSTON, MASS.
342 Madison Ave., New York 5000 Bloomingdale Ave., Chicago
Hibernian Bldg., Los Angeles

Cabot's Old Virginia White, Waterproof Stucco and Brick Stains, Mortar Colors, etc.

A Peony Guide You'll Be Glad To Own

OCCASIONALLY one runs into a book that breathes the spirit of a man, reflects his soul. When experience, sincerity and judgment combine with honesty in such a book, it usually is a worth-while gem. And it can honestly be said that we have such a book in the late Mr. Cooper's

Unvarnished Facts Edition of
"Tips and Pointers for Beginners With Peonies"

The book is just what the title implies. It does not attempt to teach the expert. But it is chock-full of helpful hints to beginners—the kind of hints that stand for money saved and experience gained at low cost.

Too expensive to distribute promiscuously, those interested are asked to send 25c which covers less than half of cost of book. Credit Memo will be sent for the amount, to apply on first order. If you do not feel that the book is worth the price, please return, and your money will be refunded.

Henry S. Cooper
Incorporated
The Peony Fan's Gardens
Kenosha, Wis.

Build for tomorrow and use *Sargent Hardware*

YOUR architect welcomes suggestions—is used to them. But the final word should be his. His opinions are based on training and experience as special as your physician's. His interest in the beauty, convenience and permanence of the building is not second even to yours.

Your architect will welcome the suggestion of Sargent Locks and Hardware of solid wear-resisting brass or bronze for all the doors and windows. He will be glad to select them with you, for he knows that the years have proved how ably Sargent Hardware meets every demand of harmony, convenience and security.

Write for the Sargent Colonial Book. It is interesting, free. And with your architect select the Sargent Locks and Hardware most appropriate to your new home.

SARGENT & COMPANY, *Hardware Manufacturers*
48 Water Street New Haven, Conn.

SARGENT
LOCKS AND HARDWARE

The National Garden Association

Formed to promote the annual observance of National Garden Week

LEONARD BARRON, F.R.H.S., President

Honorary Vice-Presidents: J. HORACE MCFARLAND, MRS. FRANCIS KING, MRS. RUSSELL TYSON, MRS. THOMAS G. WINTER, MRS. SAMUEL SLOAN, MR. FREDERICK NEWBOLD, MR. ROBERT PYLE, MRS. JOHN D. SHERMAN.

Coöperating Societies: SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS; NATIONAL PLANT, FLOWER AND FRUIT GUILD; AMERICAN DAHLIA SOCIETY; AMERICAN IRIS SOCIETY; ONTARIO HORTICULTURAL ASSOCIATION; AMERICAN FORESTRY ASSOCIATION; WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION; WILD FLOWER PRESERVATION SOCIETY; NATIONAL HORTICULTURAL SOCIETY; THE AGASSIZ ASSOCIATION; THE SCHOOL NATURE LEAGUE; SOCIETY OF LITTLE GARDENS.

WITH truth we might say that a mighty battle is being waged to-day for the possession of our country. On the one side are the millions and multi-millions of insects and worms, that by chewing and sucking; eating and boring, are threatening alike the trees of our forests and the flowers and vegetables of our farms and gardens. Opposing them are the insecticides and sprays of science, the Federal and State Boards of Horticulture and Agriculture, battling a foe that stood to win until the country's reserves were brought up. These are the garden clubs that are springing up in ever-increasing numbers all over the country—men, women, and children deeply concerned in every phase of civic beauty and national conservation.

With programs on horticultural matters to interest each home maker, with carefully worked-out plans for including and training the school children by lectures and moving pictures and slides, with prizes offered for destruction of garden pests, with intensive campaigns to preserve the wild flowers, and with reforestation and conservation as part of their work, these garden clubs are going to be the deciding factor in this conflict that if won by the bugs would actually imperil human life. When, therefore, a garden club is formed in any community, it is of national importance.

In New York State, the garden clubs have federated to completely cover this work in the state by coördinating the interests of the various communities through conference, correspondence, and association. From such federation a larger organization and body of sentiment will result in all cases related to conservation, community beautifying, civic betterment, or public welfare.

Most effectively to carry on the work of the Federation, an interesting plan has been worked out. The state has been divided into nine districts, each in charge of an active chairman. The following outline not only shows the basis of work for each district but proves also the earnest purpose on which the Federation was founded:

To coördinate the interest of existing societies such as Home Bureau groups, State Fair Associations, etc., to hold at least two conferences a year, to coöperate with the various flower shows; to form garden clubs and committees wherever possible; to coöperate with garden clubs in near-by states; to encourage small gardens and civic planting; to preserve scenic and historic places; to plant trees and keep roadsides clean; to restrict billboards; to serve as a clearing house for help and information on all subjects pertinent to garden clubs, such as flower shows, lectures, and lantern slides; at all times to work to make New York "the State Beautiful."

It is the hope of the Federation to have a garden club in every town in the state. In addition to having an executive board (representing every section of the state) to forward this work, there are eight standing committees covering such phases as publicity, legislation, flower distribution, flower shows, etc.

EACH club in the Federation carries out its own program, conducts its own flower show and fits its work to the needs of its members and the community. In spite of the similarity of the aims of all the clubs, each seems to have some particular interest:

The especial civic interest of the City Garden Club of New York, with a membership of 2000, lies in street tree planting and in the garden it has plante around Bellevue Hospital.

The Amityville, L. I., Garden Club this sprin began a campaign to exterminate tent caterpilla in the locality. School children were asked to ai and cash prizes were offered to each school. S enthusiastically was this crusade taken up that th number of egg-masses collected reached the amazin total of 28,383, a truly remarkab showing and one which might well b an object lesson to every club in th country.

The Valley Garden Club of Syracus offers prizes for essays on vario topics written by the children of th county, and the members are als working to have a permanent flow market and nursery garden.

The Garden Club of Rochester, addition to its civic work, is sending young woman for a year to a leadin school of landscape design—somethin for every garden club to think abou

The Flushing Garden Club has man varied and worthwhile activities, bu its most important effort was the pu chase and upkeep of a beautiful garde that it gave to the Flushing Hospita

The Douglaston Club has spraye and trimmed the city's trees, beauti fied the station grounds, built a se wall to save some fine old trees, an given money to various civic project

At Niagara Falls the Garden Clu offered to children perennial plan and information about growing them Nearly two hundred children can for these and now the members "a busily growing perennials to supply the delightf demand."

The Federation is only a year old, but a ready it has become established as a poten factor to be reckoned with and counted on i any question that affects the beauty and we fare of the state.

In several states the garden clubs hav federated, Florida being the latest to organiz in this way. In many other states such federation is being discussed. From all th activity the National Garden Associatio believes that there may be realized sooner tha was thought possible its dream of a Nationa Federation of Garden Clubs that will striv for a garden club in every community an civic beauty, conservation, and homes beauti fied everywhere.

Why not start a garden club in *your* town The National Garden Association will sen you upon request a copy of its Constitution Bylaws and Program. Address:

National Garden Association, Garden City Long Island.

ELLEN D. WANGNER,
Secretary

THE GARDEN FILM FOR GARDEN CLUBS

Showing the unusual gardens of Holland's famous castles, the canals and windmills, quaint children in quainter costumes dancing amid the flowers, and then picture after picture of Narcissus and Hyacinths, Daffodils and Jonquils, all the loved bulbs that are the first to push winter out of our gardens and unbar the gates of spring—this film will be one of the most unusual and interesting ever shown.

To secure this, send a request to the manager of your local moving picture house. He must then write to us and we will at once forward this order to Cranfield & Clark, who are doing this picture with us and who are famous for making "the picture that is different." They will see that this movie reaches your picture house through the regular channels.

Write us at once as the requests will be filled in the order of their receipt.

If you wish more information, write us, and particulars will at once be sent you.

FOURTH OBSERVANCE NATIONAL GARDEN WEEK
APRIL 18th-25th, 1926

Dubois Woven Wood Fence blends fascinatingly in texture with roof and brick and nature herself

With *Beauty* does it solve the problems of *Utility*—

WHEREVER an unscreened view forms a jarring note—wherever inquisitive eyes or thoughtless feet must be excluded—there an old-world method is now meeting new-day needs.

Imported from France, the beauty of texture and the natural, mellow tone of Dubois Woven Wood Fence now add a new, rustic touch to hundreds of suburban communities and country estates, while serving a multitude of utilitarian ends.

Along a highway, Dubois Woven Wood Fence is a tactful yet effective protection from trespassers or the gaze of passing motorists.

Shipped in 5-foot sections, ready to erect. Made of selected *live* Chestnut Saplings, in two heights: 4' 11" and 6' 6". Illustrated Booklet "D" describes the many interesting ways in which Dubois Woven Wood Fence is now being used; sent gladly upon request. Robert C. Reeves Co., 187 Water Street, New York City.

DUBOIS Woven Wood Fence

NINE LIVES—SEVEN PLIES

A cat has nine lives, but every now and then she has to prove it. Our BULL DOG garden hose with seven tough plies of rubberized fabric vulcanized together into a flexible, elastic, practically indestructible tube will stand up for many years of hardest wear. We know of lengths of BULL DOG hose in service for fifteen years and still in excellent condition.

BULL DOG GARDEN HOSE

is the highest possible quality of hose made for home owners who buy things to last. It is one of our famous ¾-inch hose family, which includes also GOOD LUCK, a hose of the same structure as BULL DOG, but six plies instead of seven, and MILO, a braided cord hose which positively will not kink. All these brands of hose are made with a ¾-inch water channel, which is the correct size to use with house fittings.

SEND 10 CENTS in stamps for our book, "Making the Garden Grow." 48 pages, three colors, richly illustrated. "A professional handbook for the amateur gardener."

BOSTON WOVEN HOSE AND RUBBER CO. 156 Portland St., *Cambridge, Mass.*

Makers of the famous GOOD LUCK Fruit Jar Rubbers

WRAPPED LIKE A TIRE

Save Your Roses!

MELROSINE

Kills Rose Bugs

AND OTHER INSECTS—
CLEANSES AND SANITATES

A Dollar will protect a dozen plants for the entire season. If not at your dealer's use attached coupon.

GARDEN CHEMICAL CO.,
146th St. & Park Ave.,
New York, N. Y.

Dear Sirs:

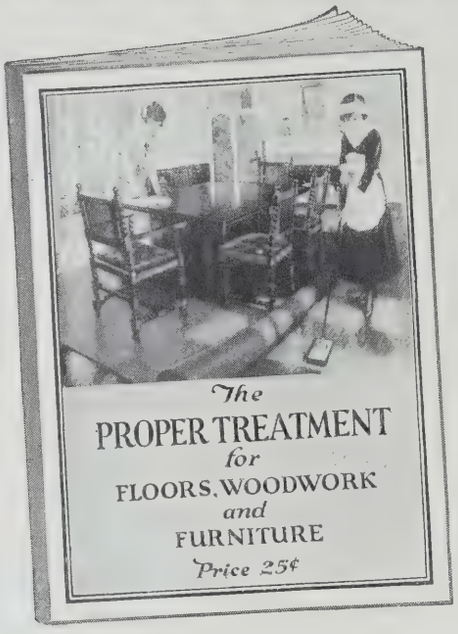
I want to save my roses. Send me a Dollar can of MELROSINE. Payment enclosed.

Name .....

Street .....

City ..... State .....

FREE—Valuable Instruction Book on Wood Finishing



This book contains practical suggestions on how to make your home more artistic, cheery and inviting. It explains how you can easily and economically refinish and keep woodwork, furniture, floors and linoleum in perfect condition. It tells how to give your entire home a delightful air of immaculate cleanliness.

Ask Your Painter

Ask your painter for a FREE copy of the Johnson 25c book on Home Beautifying and Wood Finishing. If he hasn't a supply of these books he can easily secure them. And have him show you his set of wood panels exhibiting the many beautiful effects obtainable with Johnson's Artistic Wood Finishes.

JOHNSON'S WOOD DYE

Penetrating

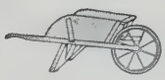
Dark Oak	*Light Oak*	*Walnut*
Fumed Oak	*Golden Oak*	*Bog Oak*
Dark Mahogany	*Mission Oak*	*Flemish Oak*
Light Mahogany	*Weathered Oak*	*Early English*

Johnson's Wood Dye is for the artistic coloring of all wood. With it inexpensive soft woods may be finished so they are as beautiful and artistic as expensive hard wood.

Johnson's Wood Dye is very simple to apply—it goes on easily and quickly without a lap or a streak. Dries in four hours and will not rub off or smudge—penetrates deeply, bringing out the beauty of the grain. All shades may be easily lightened or darkened.

S. C. JOHNSON & SON, Dept. G. M. 7, RACINE, WIS.
"The Wood Finishing Authorities"
Please send me free and postpaid a copy of the Johnson 25c Instruction Book on Home Beautifying and Wood Finishing.

Name .....
Address .....
City and State .....
Painter's Name .....
Painter's Address .....



GARDENING FOR THE BEGINNER

THE MONTH'S REMINDER—JULY

As to Time and Place: In gardening practice a date can only be approximated as seasons vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 40). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

How to Use This Guide: Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

Who Writes This: The advice and instruction in this department are the gleanings of many years experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Theiss from Pennsylvania; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. A. Kruhm from an extensive Eastern acquaintance; Miss Ethel Hutson from the far South; and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.

IF GARDENS and gardening had not been a part of nature's flawless plan to keep us well and make us prosperous, nature would not have given us gardens, or placed in us a natural instinct to plant. It is not without significance that Adam was started on his way in a garden!

In May we dig from sheer exuberance of spirit, due to our release from winter quarters. Now, in July, it is time to consider other reasons for gardening. Suppose we look at the matter from the point of view of health, preservation, and thrift.

Everybody knows that a great health element is to have foods that appeal, and to eat under conditions that delight. Nothing is more alluring or more healthful than food of high quality. The quality and the resultant pleasure induce good digestion. Nature put the quality into the product for that very purpose—to help keep us well.

When we allow others to raise our foods we take the quality out. Every gardener knows the difference between an ear of Corn dropped into the pot immediately after it is plucked, and an ear of Corn bought from the grocer 48 hours after it was picked. Peas, Beans, Asparagus—in fact, almost any vegetable suffers in this same way after picking. It loses quality rapidly.

JULY CANNING DAYS

WE ARE all ready to admit that this is true with respect to fresh vegetables. But have you ever thought that canned vegetables are affected in exactly the same way. A fruit jar is no magic container. You take out of it what you put in, and nothing more. You put in poor material, and the material you take out is poor.

It follows, then, that if you want really first-class canned foods, you must raise the stuff in your own garden and put it up yourself.

If ever we need foods of the highest quality, it is in winter, when we almost inevitably suffer from lack of vitamins—fortunately not so much now as formerly—lack of fresh air, lack of sufficient air moisture; and other lacks inseparable from our shut-in condition.

So housewives that are really concerned about the welfare of their families will remember that July days are naturally canning days. July brings us into that period of abundance, when we have surplus to store away against those winter needs. And note nature's marvelous scheme—the period of abundance is always the period of Highest Quality. Peas are still at their best. Other first crops are yet young and tender. *Get the surplus into cans.*

Speaking of surplus, we must not forget to mention the fruits. Many gardeners have trees of Yellow Transparent Apples, or Red Astrachans, or other summer Apples. In my own orchard I have two grown trees of Yellow Transparent and two young trees. No ordinary family could consume so much fruit, for these particular Apples must be used quickly. So we have, by pruning and thinning, trained these two grown trees so that one bears one year and the other the next. That saves continual thinning. Of course the trees bear too heavily;

(*Continued on page 428*)

Hitchings Sunshine Shops

STRANGE, isn't it, how when it's bloom-filled Summer, we lull ourselves into almost believing there will be no frost-locked Winter?

That's why the day after the first night Jack Frost has sneaked around, we get so many requests for greenhouses to be built at once, if not sooner.

It's also why we have learned to have some of our Sunshine Shops ready for quick shipments.

For surprisingly little you can own one of your own.
Let's talk it over or write, whichever you prefer.

Hitchings and Company

New York
101 Park Ave.

Philadelphia
Empire Building
13th & Walnut Sts.

General Offices and Factory
Elizabeth, N. J.

Boston
161 Massachusetts Ave.

Wilkes Barre, Pa.
P. O. Box 218

First it holds them up

Then it knocks them out

A New Way To Kill All Garden Bugs

A NEW way. An easier way. A surer way. It's easier because the one Dy-Sect spray does the work of several. It's surer because it first gases them, and then kills them. It holds up the friskiest of them, and then knocks them out.

Not even your gay rose chafers and the hop skip-and-go white fly has a chance to make a get-away.
It meets the aster beetle half way, and then promptly goes the other half.
It not only kills the pests, but makes it mighty unpleasant for any that may slip through the fence from your neighbor's garden. It's a protective as well as an eradicator. It is not only a killer but a repellant.

One quart of Dy-Sect makes 7½ gallons of spray, costing so little as 20 cents a gallon.

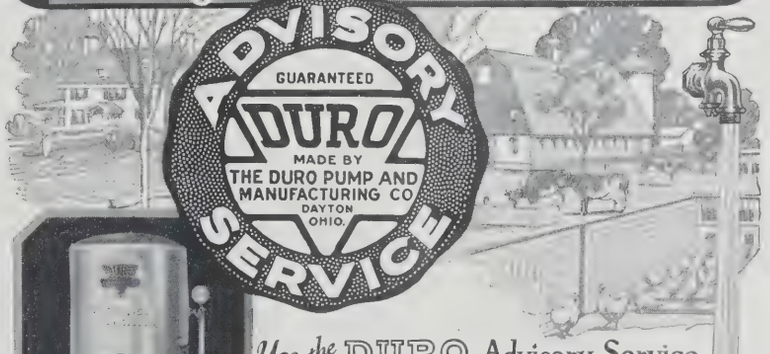
Sold by dealers generally. Or send for circular.

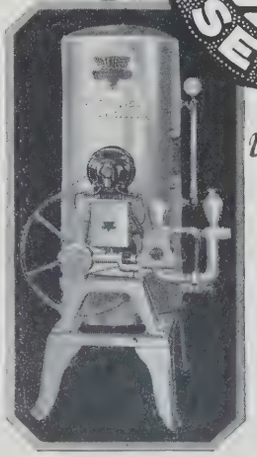
Pint $1. Quart $1.75.
Half Gallon $3.25. Gallon $6.

A. C. Horn Company

Dept. G. M.-7. Horn Building, Long Island City, N. Y.

Why take a Chance?





The Duro Vertitank System is exceedingly popular. It will bring all the joy of running water to your home—just like city water service. Water Systems as low as $79.50 f.o.b. Dayton.

Use the DURO Advisory Service

WHAT are your requirements?

That's always the big question. If one water system would do as well as another, it would be a simple matter.

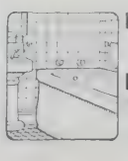
But after all what you want is *not* just a water system—you want *satisfactory water service.*

That's why Duro offers a free Advisory Service. Our wide line embraces a pump or system for practically every requirement— We can advise without prejudice or bias, and when our Service is consulted we are willing to accept full responsibility for the installation—satisfactory water service or your money back.

Write for *free* Consultation Blank. There's absolutely no obligation. *Why take a chance?*

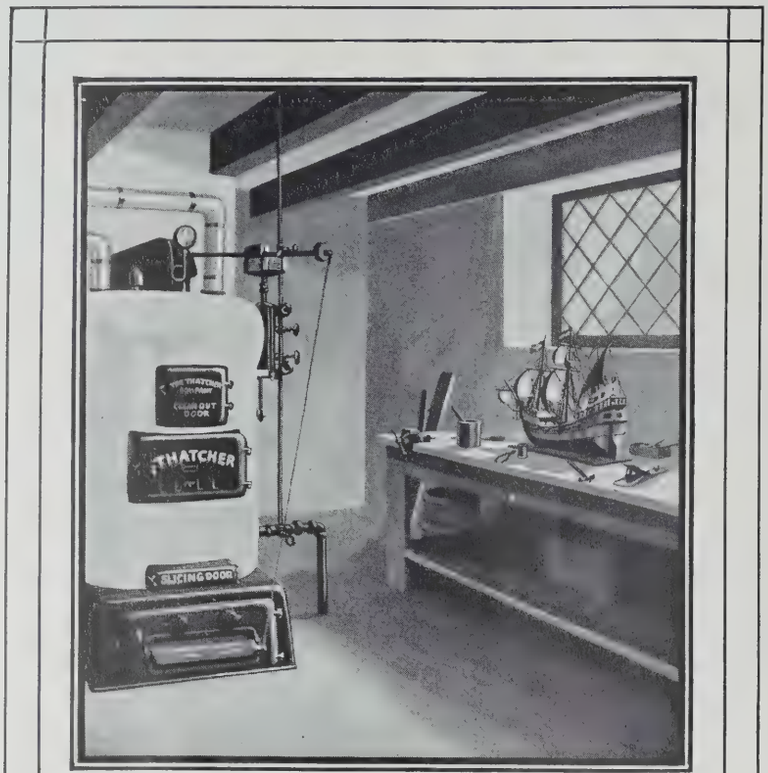
The DURO PUMP & MFG. CO.
607 Monument Ave. Dayton, Ohio

Largest Manufacturers of Water Supply Systems and Water Softeners Exclusively.



DURO Water Systems

Duro Guarantees Satisfactory Water Service



Why Not Make the Most of Your Basement?

THE day of the dusty, dingy cellar is past, and with it has gone the antiquated, unreliable heater. Many people have found the thrifty Thatcher Round Boiler particularly adaptable for basements whose space is largely devoted to a den or billiard room, maid's room, laundry and storage compartments.

The popularity of the Thatcher Steam or Hot Water Boiler is due to the fact that it occupies a minimum amount of floor space, practically unhampered by cumbersome pipes and fittings. The low coal consumption of this Boiler is remarkable too. It is simple to operate, of neat appearance, and is easy to keep clean.

Let your local Thatcher Dealer explain how you can save on coal bills and have a better heated home. Write for illustrated booklet, "Helpful Hints on Choosing Your Heater."

THE THATCHER COMPANY

Formerly Thatcher Furnace Co.
Since 1850

21 West 44th St. New York | 39-41 St. Francis St. NEWARK, N. J. | 341 N. Clark St. Chicago

THATCHER
BOILERS · FURNACES · RANGES

(Continued from page 426)

but the June drop helps a lot. Each tree yields perhaps from eight t ten bushels. We cannot use all these Apples when they are fresh. W sell some and can the remainder for winter. If you have never canne apple sauce, you will be surprised to learn how good it is.

Of course, your winter's supply of canned stuff should have bee provided for in your early garden plans. But if you overlooked tha important point, it is not yet too late to remedy the oversight—a least in part. July sees the start of your succession planting. Arrang to plant some crops for canning. And in making your plans, try t have your harvests of canning crops come as close together as possible. That will lump the canning, and save much hot work in the kitchen.

There is a natural connection between garden planning and canning. For table use, the gardener plants small plantings for a continuous succession. But for canning, it is advisable to plant so that all you Beans for canning, or Peas, and so on, will be ready at one time. W can practise that scheme now. Let us bear it in mind when planning next year's garden.

THE QUESTION OF STORAGE

WHILE we are thinking about the winter vegetable supply, it might be well also to consider methods of storage. Many housewives find it difficult to keep green foods in winter because of lack of proper storage facilities. The cellar is too warm and the attic too cold. Outdoor storage is a bother and not always desirable. Apples buried in the ground almost always get a "ground" taste.

Every home owner has a chance to make an excellent storage cellar by excavating under his back porch. July is a good time to do this. Then the ground is dry and rains are not frequent. We made just such a storage cellar, and it answers admirably. We dug away the soil under the back porch, which was perhaps 6 x 15 feet. Our excavation was just deep enough to give us head room. The floor of the porch was our roof, the wall of the house was the back wall of our cellar. We built the other walls of cement, ten inches thick. Of course we made hatchway opening, like the old-fashioned cellar door, with cement steps. We even provided for drainage, in case water got in. We dug a sump where our steps were to go, then filled this up with rocks, and sloped our floor toward it. A small opening in the floor allowed any water that might get in, to drain into this rock-filled pit, whence it percolated through the soil.

Our cellar is narrow. We use but one side and the ends for storage. Shelves make it possible to store things three tiers deep. We can easily stow away thirty bushels of products. That is far more than an average family needs. By ceiling the place with boards nailed to the bottoms of the porch floor joists, it is possible to make a dead air space above. Openings can be left at the ends for ventilation, with movable shutters.

Only in the coldest weather is it necessary to have heat in our storage cellar. [On zero nights, we set a lighted lantern on the floor. It keeps the temperature just right.] A thermometer is a necessary piece of equipment for such a cellar. Snow banked around the wall helps to keep the cellar warm.

MULCH AS A MOISTURE KEEPER

THE lowering water supply of July is a problem to every gardener. Let us take a tip from nature. In the autumn she lays down the tall grass, the old Iris leaves, and all like vegetation that has served its purpose, or rather its initial purpose. Its secondary purpose is to conserve moisture the next summer. It forms a mulch. Nothing is so effective a water keeper as a mulch.

Maybe a mulch looks too "mussy" for some of us, but if we can get some manure or even old hay or straw or long grass about this time of year, and use it in the garden, we shall be pleased with the way it keeps things growing, and lessens our labors.

THE FLOWER GARDEN

IN THE flower garden there will be some bare spots beginning to show by July. We can fill them up. Let us go to nature again for a model. Nature doesn't plant things a foot apart, the way we do.

(Continued on page 430)

Iris Are Not the "Most Beautiful" Flowers—But they Come Near to Being the *Most Useful*

AN UNUSUAL statement for an Iris advertisement, yes; but because Iris are a Farr specialty is no reason why we should use superlatives, nor would superlatives convince anyone who was not already of the same opinion. We do not know which is the most beautiful flower in existence, nor does anyone have more than a personal opinion. However, *we do know certain things about Iris.*

Iris are useful and beautiful; every garden should be well supplied with them.

Iris as specimens, or for accent, must be examined at close range for the fullest appreciation, and close range inspection leads into "a wonderland of delight."

Iris solve many problems in landscaping, and provide a happy hobby for thousands of flower lovers.

Iris have no rivals for mass planting from the standpoint of hardiness, rapidity of increase, attractiveness of plant, and richness and contrast of color.

Massed Iris Are Most Useful at "The Hermitage," Richmond, Va.

Iris are best planted in July and August. It is time now to send for our catalogue **"Better Plants—by Farr"** and to place your order immediately. We will fill the order promptly and will guarantee the plants to reach you in good condition. Furthermore, you need not pay for the plants until you receive them and are satisfied.

In addition to **"Better Plants—by Farr"** you will receive a "moving sale list" of Iris which includes varieties not yet transplanted to our new nursery, twelve miles from Wyomissing on the William Penn Highway. The time is close at hand to plant Iris, but you should obtain the catalogue and the bargain list immediately.—By N.S.B.

Farr's Seedling Irises

Include
UTE CHIEF (8.3)
POWHATAN (8.0)
MOUNT PENN (8.2)
QUAKER LADY (8.4)
and others of equal standing

20 Famous Farr Seedling Irises Sent Postpaid for $10

FARR NURSERY COMPANY
104 Garfield Avenue Wyomissing, Penna.

SAVE YOUR PLANTS

From

Plant Lice!

LOTOL

Patented Sept. 9, 1924

Kills plant lice—the worst enemies of your Flower and Vegetable Garden. LOTOL—the complete concentrated contact spray in handy tubes. A teaspoonful makes a gallon. At your dealer's or send 85c for the 18 gallon size.

GARDEN CHEMICAL CO.,
146th St. & Park Ave.,
New York, N. Y.

Dear Sirs:
I want to save my flowers and vegetables, here is 85c for which send me an 18 gallon tube.

Name .....

Street .....

City ..... State .....

Rare Plants from Hicks

Every Day is Planting Day

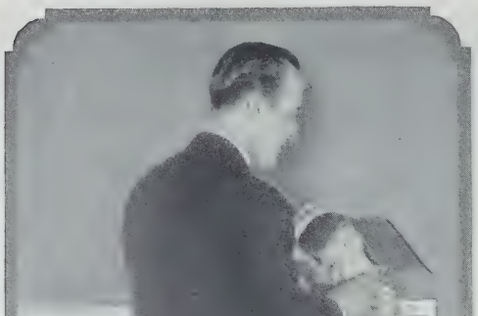
In days gone by trees and shrubs seemed to be little sticks, with a lump of dirt on one end. They were planted in the spring or fall; then followed years of watchful waiting for them to grow beautiful and useful.

Hicks Nurseries changed all that! Now every day is planting day, for full grown trees and shrubs from our nurseries can be moved any summer day. It is a wonderful achievement, something unknown not so many years ago.

Write for more details about summer planting. Come to the nursery, pick out the specimens you want; we will pack them like the beech tree shown. Follow our simple planting directions and they won't know they have been moved.

Hicks Nurseries

Box M *Westbury, L. I., New York*



Drop all waste here — then FORGET it!

Instant, Costless Waste Disposal!

NO more tiresome daily trips to garbage can or rubbish heap when your new home is Kernerator-equipped! For the single cost of this time-tried, built-in step-saver you eliminate all this.

No Fuel Required

Simply drop *all* waste into handy hopper door, as pictured — right there in the kitchen. The garbage, sweepings, papers, tin cans, bottles, shavings, cigar stubs — in fact, whatever you want to get rid of — falls to the brick combustion chamber in the basement. Just light the accumulation occasionally (no fuel needed). Metallic objects (tin cans and the like) are flame-sterilized for removal with the ashes.

Here is a typical Kernerator installation. It costs no more than a good radio set and you get rid of the garbage nuisance.

Your architect or contractor knows and recommends the Kernerator. Ask him, or write

Kerner Incinerator Company

1069 Chestnut St. Milwaukee, Wis.

KERNERATOR
Built-in-the-Chimney
Reg U S Patent Office

(Continued from page 428)

She covers every inch of soil with plants. Of course she keeps her s rich—by annual mulching. She conserves water, not only by mulchi but by close planting. The wind and the sun will evaporate far m water than your plants will use. So keep your flowerbeds fill You know they look better. Perhaps it had not occurred to you t they will also grow better. The shade will help kill off weeds and w conserve the moisture.

ENRICH YOUR SOIL AGAIN

IF YOU are afraid your soil isn't rich enough to feed so many plan enrich it. July soil enrichment is a matter for us all to consid In the spring we all fed our gardens liberally. Let's do it again no Plants as well as men know when it's a long time between meals.

Perhaps the best thing we can give the plants at this time is liqu manure. That is both food and drink. Get a bushel of cow manu and suspend it in a sack in a barrel of water, so it does not touch t bottom. In three or four days your liquid will be right to use. Y can give three or four quarts of the stuff to a sturdy bush. The be way, of course, is to scrape aside some of the dry earth from a pla and pour the liquid into the basin so formed. When it has entire sunk into the earth, then you can draw back the earth and thus have dust mulch to conserve the moisture.

JULY PRUNING AND CUTTING

AND don't forget to do some judicious pruning and cutting bac Now is the time to prune the early-flowering shrubs. Don't forg to keep the flowers well cut. Once you let them go to seed, your seas of bloom will soon end. If you follow this rule with early flowe you can force additional blooms to come on many plants that normal end their flowering period with June.

By quick cutting back after blooming, you can sometimes induce second growth of flowers. If you cut Goldenglow down after t first flowers have about finished blooming, shortening the stems within a few inches of the ground, the plants will send out bushy later growths, and come into bloom a second time later in the season. Y can prolong the season of bloom for the Phlox in the same way.

SOW PERENNIAL SEEDS NOW

DON'T forget to sow seeds of perennials at once. Many of the seeds have hard coats. The seeds will never germinate as w if they are once dried out. So gather and plant at once. If you this, you can have sturdy little plants for fall transplanting.

A HINT FOR A ROSE TRELLIS

CLIMBING Roses and other plants have been clambering all ov your wall and perhaps you are puzzled to know how to hold the up. Go to a plumber and buy a few dozen pipe straps. Landsca architects sometimes use these. You will find they solve a perplexi problem. Two tacks and a pipe strap will keep up the stubborne Rose cane that ever grew. The pipe straps can be painted the col of the house and will not show.

THE CALIFORNIA GARDEN IN JULY

LET the Roses rest during July and August; this period of inactivi will insure finer blooms in the autumn. Do not give them t much water, prune the bushes and reduce the shoots, saving only t best. This adds to the appearance of the garden and the Roses w respond in the autumn to the summer pruning. Fertilize with bo meal and if any of the plants have orange rust, pick off the leaves a burn them and spray with a copper fungicide.

Pay particular attention to Cosmos and other late summer and a tumn blooming plants. Fertilize and irrigate well the Gladiolus, the feeding roots are below the bulb and surface watering will n reach them.

Give the Dahlias liquid manure once or twice a week. Tie securely, thin out weak shoots, disbud, and remove all spent flowe

(Continued on page 432)

Kill Weeds *Easily, Safely, Cheaply-*

Save labor. Save money. Keep driveways, walks and gutters spic and span. One or two applications a season, sprinkled or sprayed. That's all!

ATLAS *NP* WEED KILLER

Quickly rids home grounds, estates, country clubs, tennis courts, parks, cemeteries, etc., of obnoxious growths. It is sure death to poison ivy and other dangerous or annoying weeds. With an inexpensive tool, it kills dandelions in lawns without injuring the grass.

No trouble to keep roads and walks like this

NON-POISONOUS

Positively will not injure children, dogs, cats, cows, horses and other animals; poultry and other birds. Will not stain clothing or footwear.

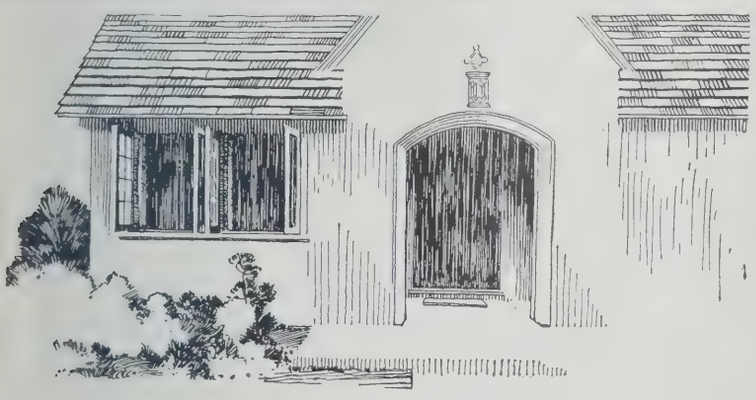
One gallon treats 500 square feet of vegetated surface.

Obtainable in quart, half-gallon, gallon and five-gallon cans, and 50-gallon drums.

Sold by dealers in horticultural supplies, hardware dealers, etc. If your dealer cannot supply, send us his address.

Send for illustrative descriptive booklet
Free on request

Chipman Chemical Engineering Co., Inc.
Manufacturers of all Standard Insecticides and Fungicides
136 Liberty Street **New York**



How would you screen casement windows?

There is a trick to screening some windows properly and neatly. On casement windows, for example, ordinary screens won't do. They would be clumsy and in the way. Higgin-trained men know just which type of screen is best for the window, door or porch; and Higgin All-Metal Screens give you neatness and durability that mean lowest cost and greatest satisfaction through the years to come.

nd for this free book modern screening of ors, windows and porches.

HIGGIN
ALL METAL
WINDOW SCREENS

THE HIGGIN MFG. CO., 511 Washington Street, Newport, Ky.

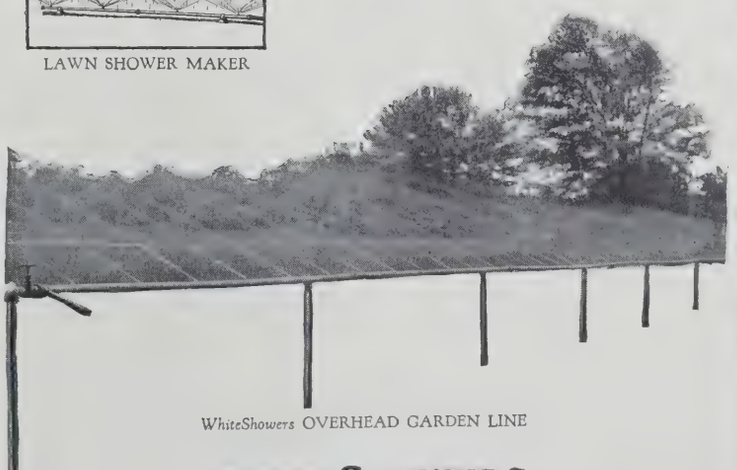
WhiteShowers Bring April Showers —All Summer Long

LAWN SHOWER MAKER

WhiteShowers watering equipment brings your Lawns or Gardens a gentle growing rain every-time you turn the tap.

Give a thought to your watering problem before it becomes a problem.

Fourteen years of irrigation experience back our products and our recommendations. And there are types of *WhiteShowers* to meet most any watering condition—hand operated or Automatic.



WhiteShowers OVERHEAD GARDEN LINE

WHITESHOWERS
Incorporated
6453-71 Dubois St. **Detroit, Michigan**

ENTRANCE
4 ft. wide, 7 ft. high, Style 35, painted one coat, $31.50; fence, 5 ft. high, $20 per 8-ft. section, ready to set in place
TRELLIS
2 ft. 6 in. wide, 8 ft. high, Style 45, painted three coats, $12; one coat, $10.80
ROSE ARBOR
with seats, 8 ft. wide, 4 ft. deep. Style 20, painted three coats, $95; one coat, $85.50
ENTRANCE
4 ft. wide, 8 ft. high. Style 14, painted 3 coats, $24; with gate, $40; 1 coat, $21.60 with gate, $36
ROSE ARCH
4 ft. wide, 20 in. long. Style 15, painted three coats, $28; one coat, $25.20
ROSE ARBOR
4 ft. wide, 2 ft. 4 in. deep. Style 10, painted three coats, $37.50; one coat, $33.75
ROSE ARCH
4 ft. wide, 20 in. long, Style 25, painted three coats, $32.00; one coat, $29.20
GARDENS planted . . . shrubs all out! Now is the time to accent the beauty of your grounds with Hartmann-Sanders garden craftsmanship. The very objects you've admi cd on others' premises! Why not on yours?
America's largest producers of quality garden equipment. Immediate shipment. Low f. o. b. factory prices. Order from this ad, or send 30c for Catalog H 34. Address Hartmann-Sanders Co., 2187 Elston Ave., Chicago, Ill. (Eastern office and Showrooms, 6 E. 39th St., New York City.)
HARTMANN-SANDERS
Pergolas
Colonial Entrances
Rose Arbors
Garden Furniture and Accessories
51

Peonies that Have Stood Zero Climates

Of course you know that Peonies are perfectly hardy. But the more rigorous the conditions under which roots are grown, the more sturdy and rugged the resulting plants will be. The roots we offer will, we are sure, stand any tests anywhere.

Three Winners of Exceptional Merit

The figures in front of variety names stand for rating of American Peony Society, ten points standing for perfection.

9.0 Baroness Schroeder, *Late White* — 8.8 Karl Rosenfield, *Medium Red.*
9.2 Mons. Jules Elie, *Early Pink.*

Special Offer:—One strong 3 to 5 eye division of each of above will be sent postpaid for **$3.00**

Luetta Pfeiffer

A Brand Masterpiece

Semi-rose type. A very large semi-double, pinkish white carried on long, stout stems. Petals splashed with carmine, contrasting beautifully with golden stamens. Large 3 to 5 eye divisions. - - - - **$10.00 Each**

Peonies, planted early in September, will bloom next June. Price list free on request.

The Pfeiffer Nursery
Winona Minnesota

(*Continued from page 430*)

Also stake and support the Chrysanthemums and keep well-watered, with all weak shoots removed, allowing one to four stems to a plant.

Do not allow the weeds to go to seed; use a weed-killer or drop a little gasoline on the center of the plant; this is better in some cases than pulling or digging up by the roots.

The grower may begin to sow seeds this month for spring flowering; the biennials, Wall-flowers, Anemones, Pansies, Hollyhocks, Carnations, also Mignonette in a shaded location. These plants will replace spent plants in October and will bloom during the winter and early spring.

Prune all deciduous shrubs that have finished blooming, by cutting back the shoots that have bloomed. Dig up spent annuals and replace with seeds for winter blooming plants.

Do not give Nasturtiums too much food or drink, as they will bear more foliage than flowers.

Watch for seedlings coming up under perennials and annuals, thin them out and transplant into boxes for setting out next spring. Keep well watered. Sow Chinese Primroses for winter blooming.

Window boxes, indoor plants and hanging baskets must be well looked after, lest they dry out too much, and they should be fertilized with bonemeal and weak liquid manure. Nitrate of soda, in the proportion of one teaspoonful to three of water may be used as a stimulant, or it may be lightly sprinkled around the plants, watering afterwards. Also ammonia water may be used, in the proportion of one teaspoonful to a gallon of water.

JULY SUGGESTIONS FOR THE SOUTH

EDITORS' NOTE: Miss Ethel Hutson, Secretary of the New Orleans Garden Society, will send word each month of gardening activities for the Gulf Coast region we are glad to inform readers who live in parts of the South where similar climatic conditions prevail.

JULY marks the midsummer pause in gardening operations in the Gulf Coast region. Nearly everybody is vacationing at the seashore or in the mountains, and gardens are left, too often, to the destroying armies of caterpillars, grasshoppers, snails, and aphids.

Nine times out of ten, it is a "wet season," and daily thunder-showers refresh the blossoming Crepe Myrtles and Oleanders, and the gay annuals like Calliopsis and Marigold. But these frequent rains make Chrysanthemums and Dahlias grow weedy, and encourage a miraculous growth of weeds and grass, mildew and slugs. If, however, as happens once in a long while, it is a "dry season," no rain may fall from June to November, and the heat and dust discourage all but the hardiest and most deeply rooted perennials.

To meet these conditions, eternal vigilance rather than a "laissez faire" policy seems wise. If there are daily rains, much transplanting may be done safely in midsummer, even of Rose bushes and large shrubs; but summer pruning is generally confined to the minimum necessary to keep too luxuriant growth in order. In the vegetable garden, tradition calls for late plantings of Pole Beans, Mexican June Corn, Tomatoes, Cabbage, Cauliflowers, Turnips, and Cucumbers for pickling. Seed should be sown rather lavishly, as it is hard to get a good stand in the summer, and tobacco dust or nicotine solutions are recommended for defense against insects.

Few of the annual flower seeds recommended for late sowing will do in the far South. It is, however, not too late to plant in the open ground for early fall flowering Calliopsis, Balsam, Gomphrena, Marigold, Scabiosa, Sunflower, and Zinnia; while more tender or minute seeds may be sown in flats and transplanted, such as Chinese Woolflower, Cockscomb, Chinese Pink, Petunia, Torenia, and Vinca. These will bloom in six or seven weeks. On the other hand, it is too early to plant the perennials suggested for latitudes farther North, or the annuals for spring blooming, like Pansies and Sweet-peas. Dahlias that have bloomed in the spring may be cut back for fall blossom. It is too late to plant Gladiolus.

SUMMER HOMES NUMBER

GARDEN MAGAZINE & HOME BUILDER

THE LIBRARY OF THE
UNIVERSITY OF ILLINOIS

August 1925 35 Cents

Vol. XLI. No 6.

Boston Doubleday, Page & Company, Garden City, N. Y. Chicago

From the Land of the Rising Sun

Japan sends us much that is artistic and beautiful. But no silks, bronzes or paintings can rival in beauty the superb Iris Kaempferi—one of Japan's greatest contributions to American gardens.

Some years ago I imported a choice collection of unnamed seedlings raised by an expert Japanese Iris enthusiast. They were planted, bloomed and several years of intensive study convinced me that no finer collection of Japanese Iris exists than the one here at Gardenville. To further popularize these I offer

Ten Prize Beauties (Larger Divisions) for $5.00

The following were selected from about 60 varieties

Urania (No. 3). White falls streaked with purple, small lemon yellow blotch. Standards white, veined purple. **Each 40c.**

Painted Lady (No. 12). Falls purple, veined yellow throat. Standards large and darker. **Each 40c.**

Geisha Girl (No. 14). Falls white and purple. Yellow throat. Standards purple edged white. **Each 60c.**

White Eagle (No. 15). Large flowers of great substance. **Each 75c.**

Fukushima (No. 17). Falls pinkish lavender with yellow blotch in throat; edged white. **Each 75c.**

Ione (No. 30). White, yellow blotch. Light purple veins. Standard purple at base, white at top. **Each 60c.**

George Lawler (No. 21). Lavender; large flowers. Falls very large; yellow blotch staring out into purple veins. **Each 75c.**

Tacoma Beauty (No. 8). White. Lemon yellow blotch with yellow following into veins of falls. **Each 40c.**

Vanessa (No. 10). Light purplish falls with white edges. Standards lighter, veined white. Pistils white, edged lavender. **Each 60c.**

Haddka (No. 52). Beautiful large white flower, tinged with very light lavender, lemon yellow blotch. **Each 75c.**

***Special Offer:*—One small division of each of above 10 Iris for $3.00; one larger division of each for $5.00; one extra large division of each for $10.00, all prices postpaid.**

Japanese Iris (Iris Kaempferi) respond readily to the ordinary treatment given to herbaceous plants in general. They grow equally well in a shady peaty loam or in mellow clay, the subsoil preferably cool and moist. The surface should be well cultivated and not allowed to bake. A wonderful effect planted unstintedly and every herbaceous border should have its share of them, planted at intervals, in large clumps, of from 12 to 18 roots each.

American Grown Narcissi, Daffodils, Jonquils

Naturalize them in quantities, for best effects. They will thrive and multiply for years. Perfectly hardy, the harbingers of spring that bloom during early April.

OFFER No. 1. Lawler's Naturalizing Mixture of Daffodil Bulbs. This mixture contains early, late and mid-season varieties—planned to make the blooming season longer—kinds best adapted for growing wild in the meadows and woodlands, at **$35 per Bushel *of 35 Pounds.***

OFFER No. 2. I will send a mixture of 50 Narcissus bulbs, consisting of sorts that best naturalize, such as Barri Conspicuus, Recurvus, Victoria, and a few large Trumpet varieties, **postpaid, for $3.00.**

OFFER No. 3. Special Outdoor Mixture similar to that mentioned above, consisting of 100 large bulbs of many fine varieties of Daffodils and Narcissi, for **$5.00 f. o. b. Tacoma.**

George Lawler Bulb Grower *Gardenville* **Tacoma, Wash.**

American Bulbs— Superior Quality

I will have plenty of Narcissus Bulbs for everybody for outdoor planting after the Federal Quarantine against foreign grown Narcissus Bulbs becomes effective. You need not order now (unless you want to) as I will have plenty of bulbs at as reasonable prices as now prevail. I have been growing Narcissus Bulbs for fifteen years and have millions of them growing here at Gardenville. Please write for free booklet NOW.

Roofs & Architectural Styles

A Glimpse at the Architecture of Foreign Lands and the Importance of the Roof in Building

By NOEL WOODHAMS

Looking down on St. George, Bermuda, from a hill above the town. Note the roofs, "Like icing on a cake."

RECALL for a moment some house you admire. You realize not immediately, but after careful thought, the importance of its roof. That roof is an essential feature of the house. Thought, time and study played a large part in its design and in the manufacture of its materials.

Climate influences architecture, but particularly the roof structure. You have only to think of the high ridged, many dormered roofs of Alsace designed to shed the heavy snows, and then, for contrast, picture the flat roofs of those houses in the tropic countries where there is only the sun to contend with. Between these two, styles of architecture which are most suitable to their particular climates have been developed through the centuries in many lands. With but few exceptions, these various styles are recognizable almost instantly by the character of their roofs.

For example, the first definite impression as you approach the shores of Bermuda is of white roofs glistening in the sunlight. Mark Twain has so aptly described them—"Like the icing on a cake." Here the roof of the hovel of the poorest negro, as well as of the palace of the merchant prince, is regularly whitewashed. Upon these spotless roofs (of soft coral quarried on the island), the rain water is collected, and then stored for drinking as well as sanitary purposes, for the rain from Heaven is the only source of water supply.

On the shores which circle the bright Mediterranean, are little towns built in the hills that face the open water. As the steamers that ply that inland sea approach any one of the many ports, almost the first signs of human habitation are the red roofs which everywhere predominate. Very often the flat white-walled, red-roofed houses rise tier on tier above the shore. Here, as in Bermuda, the material nearest at hand has been used. The red clay of this region used through the ages has caused us to associate only brilliant red roofs with this beautiful land.

In colder countries of the world the severe climate as well as the natural materials at hand have produced slag colored stone and slate roofs, to cover sturdily built homes which are ruggedly suitable to their surroundings.

ADVERTISEMENT

As we follow the rambling lanes of the English countryside, the thatched roof delights our eyes. Among the green downs of Merrie England, the thatched cottage is the universal symbol of domesticity. It denotes a home for the simple living of simple people. For ages poets, among them the immortal Burns, have sung of these thatched roofed cottages. Americans of means and humble art students have traveled perilous and long miles to see them. The reward must be well worth the journey, for the number of those who make the pilgrimage increases every year. While the thatch is the most appealing of roofs, it has, unfortunately, great drawbacks. It accumulates insects and dampness, and then rots and altogether can be no end of trouble to the person living under it, delighting the eye though it does of the pilgrim standing in the roadside.

Americans, many times accused of lacking originality in architecture, have, it is true, adopted the styles of all lands, but they have done so for inspiration, with a real appreciation of the old. The Country as a whole has been singularly fortunate in this, for our territory is vast and our varying climates have their own peculiar requirements.

Modern American ingenuity has squarely met the problem in perfecting the ideal roofing material, one which will withstand not only the intense cold and heavy snows of our winters but also resist the scorching heat of our long summer days. It is made of natural materials—the very finest asphalt surfaced with stone and slate particles. Because of its resistance to water and also to fire, and its adaptability to all architectural styles, it is the ideal roofing material.

Preston Roofing, manufactured by the Keystone Roofir Manufacturing Company of York, Pa., is noted for its r markable wearing qualities. This is due to the quality ar quantity of asphalt which each shingle contains. If yc examine the edge of a Preston shingle you will find that is practically a solid body of asphalt.

A heavy coating of stone and slate particles over this thic body of asphalt affords Preston Roofing a texture and colc of unsurpassing beauty. Here again we have gone bac to the originals for inspiration—to the master craftsme of all times and all lands. Giving careful thought to color textures and designs, Preston shingles have been adapte to various styles of architecture so that architect, builde and owner may be sure that the whole effect of house an roof will blend naturally with the landscape.

With different styles of architecture there is a varyin need of thickness in the shadow line of the roof. Presto shingles are made in three thicknesses, "Heavy Standard, "Extra Heavy," and "Massive." The "Extra Heavy" approximately as thick as a standard number one slat shingle, while the "Massive" is one-third thicker than th standard number one slate.

On the following pages we have shown a few fine example of various architectural styles in houses. We have fo lowed the lead of the architects themselves and have show the best of the originals so that home builders may adap designs correctly from these fine examples to suit their ow particular needs. With each style we have pointed out th most suitable coloring and thickness of Preston Roofing t be used.

Brown Bros., Photo

The charm of the thatched roof is in its soft effect. Preston Hexo-Diamond Shingles when laid with points down give very much this same result.

Advertisement

The Garden Magazine and Home Builder. August, 1925. Vol. XLI, No. 6. Published monthly by Doubleday, Page & Co., Garden City. N. Y. Subscription price, $3.00 a year.
Entered as second-class matter at Garden City, N. Y., under the Act of Congress, March, 3, 1879.

English Half Timber

A beautiful example of a Kentish Yeoman's home of the fifteenth century built about 1450, later altered in 1663.

In plan the house consists of a large central hall open from floor to rafters, flanked on either side by single story apartments with sleeping rooms above.

The exterior timber work is a weathered gray in fine contrast to the white walls between and the glazed windows.

"Preston Massive" blue-black shingles with this style of house would be most fitting.

H. V. Duryea, Photo

Tudor Architecture

Compton Wynyates Manor at Shepston-on-Stour, seat of the Marquis of Northampton is one of the finest examples of English Tudor architecture.

Built about 1520, just before the Renaissance, some of its details foreshadow the new period. Probably no other doorway anywhere has had such influence on architectural design as the one illustrated. The whole structure avoids all attempt at symmetry, while its pleasing mass is one of the reasons for its interest and charm. In adaptations of this style you can effectively use "Prestons Massive" blue-black or green shingles, or combinations of the two colors.

Consult your architect and write Department F, Keystone Roofing Mfg. Company at York, Pa., for suggestions on the roofing of your house in keeping with its style

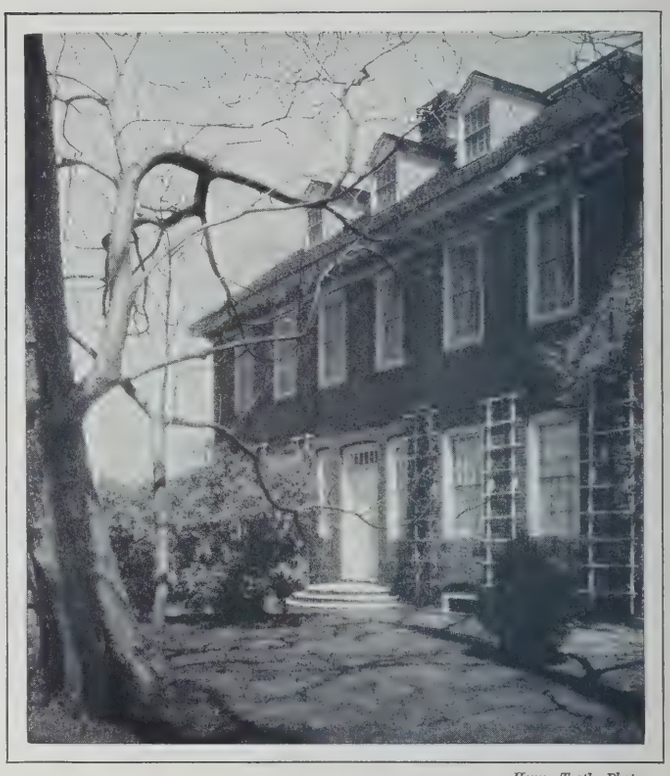
ADVERTISEMENT

American

"Stenton," 1727

A fine example of early colonial and of historical importance is the home of James Logan, secretary to William Penn. Located on Germantown Road, Philadelphia. Built of red brick and white woodwork. A large, well lighted library two stories high takes up half the front of the house, while a great hall serves as a reception room. Note the lovely semi-circular marble steps at the door, and the carefully laid brick walk. The wood cornice is particularly fine in detail.

Present day builders would do well to follow the design of this house and when roofing use "Preston Extra Heavy" or "Massive" shingles in green.



Henry Troth, Photo

Philipse Manor Hall, Yonkers, N. Y.

An admirable specimen of 17th Century domesti architecture built about 1682 by Frederic Philipse, a man of noble birth, who on his arriva in New Amsterdam was carpenter to the Dutc West India Company. He was one of a grou who in those days were architect-carpenters t whom the architecture of Colonial America is s greatly indebted. Though built originally o rubble gray stone walls with brick facings at th doorways, it was enlarged and changed about 174

As it stands to-day preserved in all its beauty o red brick and narrow white joints, all its woo trim in white, it is one of the real architectura gems of Colonial times. In building a house o this type we recommend your using "Presto Extra Heavy" in green of even texture, or "Mas sive" shingles.

Consult your architect and write Department F, Keystone Roofing Mfg. Company at York, Pa., for suggestions on the roofing of your house in keeping with its style.

Advertisement

Early Colonial

Weyerhaeuser Forest Products Co., Photo

The Lefferts House of Brooklyn, New York, built prior to 1776, a typical example of the hospitable looking early Dutch Colonial dwelling whose doors "stand open to let charity in and out."

Probably no house seems better fitted to American home life than this style of architecture. There is a real reason for this, for the architect builders of New Amsterdam did not just copy the old Dutch houses but created American adaptations. "Preston Extra Heavy" shingles in green on this style of house.

From an architectural point of view, the Ludlow house at Claverack is one of the most beautifully designed old colonial houses in New York State. Really elegant in detail and quiet restraint, it might well be numbered among the finest examples of the Georgian period in the United States. The Ludlow house is of historical interest because of its association with the Robert Fulton and Livingston families, as well as the Ludlow's.

Those planning to build their home along these dignified lines will keep the roof in character with the design of the house by using "Preston Massive" in blue, black or green.

Consult your architect and write Department F, Keystone Roofing Mfg. Company at York, Pa., for suggestions on the roofing of your house in keeping with its style.

Advertisement

Ewing Galloway Photo

Spanish

In Sunny Spain, only an entrance and an occasional window relieve the bareness of the outer walls. The doorways, however, are quite elaborate. The one shown is really monumental; an example of late Italian Renaissance, very classic about its lower structure with Romanesque note in the little figures supporting the pediment.

The high walls with few openings are designed to keep out the glare of the sun as well as the heat and noise of the streets. The chambers open on to balconies and an inner square courtyard. Here it is that the real charm and beauty of Spanish architecture manifests itself. The balconies are rich in design and detail, while a graceful stairway connects them with the courtyard below. This is where the family life centers in absolute privacy.

No other architecture permits of more color than does the Spanish, and, in adaptations of this style, use "Preston Massive" shingles in red.

French

On the grounds of Versailles, a part of le Petit Trianon is a miniature village and farm designed for Marie Antoinette by the Architect Mique, 1783, 1784, 1785. Here in this village the Queen sought recreation and amusement after tiresome court ceremonies.

The first group of buildings are situated on the shore of an artificial lake. This group consists of "Queen's House" and its connecting "Billiard Hall" and "Mill." There is a second group of five buildings—"Gardeners Lodge," "Poultry House," "Tower," "Dairy," and a "Farm House" with its dependencies.

"The Queen's House" which we show here is of stucco, and, with the exception of a small portion, is roofed with thatch. It is connected to the "Billiard Hall" with a rustic gallery painted olive green. The former contains a dining room and private apartments while the "Billiard Hall" as the same implies is mainly occupied by a billiard room with chambers above.

Ewing Galloway Photo

It is hard to conceive of a cottage so fitting its setting. Certainly it affords possibilities for adapting by the home builder with a well shaded plot of ground. We suggest your using "Preston Extra Heavy" shingles in green when following this style.

Consult your architect and write Department F, Keystone Roofing Mfg. Company at York, Pa., for suggestions on the roofing of your house in keeping with its style.

Advertisement

Italian

Ewing Galloway Photo

A most interesting group of villas on Lake Como in Italy. Notice how the little settlements are built up in circlets facing the water. While the dominant notes are white walls and red roofs, color predominates everywhere. Pinks and yellows and frequently colored tiles were worked into the stuccoed walls.

Olive, lemon, orange, fig, myrtle, laurel, chestnut and cypress trees grow right down to the very edge of the lake, overhanging it in many places with their hoary branches. Indeed the heavy foliage is so a part of the architecture, it is difficult to conceive of the villas themselves without it. Especially is this true in the fruit season when the trees are so loaded that there is more fruit than leaves!

The Italian Villa does not adapt itself to every setting, but where the climate is mild and the landscape is right it is very beautiful. When roofing this style of house use "Preston Massive" shingles in red. The color and weight is admirably suited, and they are most economical to the home builder in the United States.

While the main purpose of this booklet is to help the home builder with roofs and architectural styles, protection from fire is a point not to be overlooked in the selection of your roofing material.

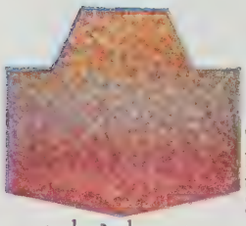
In 1923, from statistics compiled by the National Board of Fire Underwriters, there were 15,931,342 fires caused by sparks from near-by buildings.

The use of Preston roofing in any of the three weights "Heavy Standard," "Extra Heavy," "Massive," will discount the danger originating from sparks of neighboring fires.

Consult your architect and write Department F, Keystone Roofing Mfg. Company at York, Pa., for suggestions on the roofing of your house in keeping with its style.

ADVERTISEMENT

The new thatched pattern makes a charming roof



PRESTON Hexo-Diamond Shingles when laid with the points down produce a thatched effect. This pattern in the heavier weights is unusually attractive—especially in the Sunset shade. Your house will seem to have been transported from the lovely countryside of England.

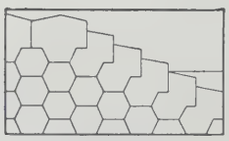
Preston Hexo-Diamond Shingles make your home distinctive by their soft mellow colors which are the natural tints of the slate and stone particles with which they are surfaced. Preston Shingles protect your house because of their superior wearing qualities.

Preston Hexo-Diamond Shingles are made in three weights, Heavy Standard, Extra Heavy and Massive, and besides the gorgeous Sunset shade in three other colors: Green, Blue-Black and Red.

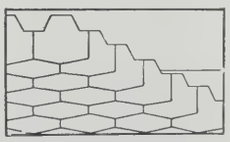
The "Massive" weight is much thicker than any other slate surfaced asphalt shingle on the market, and approximately one third thicker than a Standard No. 1 slate shingle.

We shall be glad to give you the name of a dealer or contractor who can supply you with Preston Shingles.

KEYSTONE ROOFING MANUFACTURING COMPANY
York, Pennsylvania



PRESTON Hexo-diamond Shingles can be laid two ways. With the points upward a series of hexagons is formed. With the points down, an entirely different pattern is produced. The roof then takes on a charming thatched effect that suggests the countryside of England. Both patterns are produced with the same number of shingles.



IN both patterns the roof is covered with two or more thicknesses of shingles over its entire surface. Preston shingles are self-spacing. Anyone experienced in applying ordinary shingles will find Preston roofing to be extremely simple. There is no assorting of colors necessary and no possibility of discord in the color combinations.

Preston Shingles are made both in the hexagonal and rectangular shapes.

Preston ROOFING

MICROSCOPIC ENLARGEMENT

THE wearing qualities of Preston Shingles depend not only on the quality but on the quantity of asphalt which each shingle contains. If you examine the edge of a Preston Shingle, you will notice that it is practically a solid body of asphalt. This feature of Preston Shingles accounts for their remarkable wearing qualities.

Garden Magazine & Home Builder

AUGUST, 1925

Volume XLI Number 6

LEONARD BARRON
Editor

LUCY E. HUBBELL
Associate Editor

Foreshadows of September

HOT on the steps of a season's successful gardening—or, perhaps, a summer of envy and longing!—come plans for next year's planting, and in Mr. John Rea's "Progressing to Simplicity in the Perennial Border" there are helpful suggestions aplenty for folk anxious to attain the restrained charm of "a fair and sweet old-fashioned garden."

But plans for the future alone need not satisfy the gardener's creative impulse, for window gardening in its many phases offers delightful opportunities to the plant adventurer. "Flowering Plants for the Sunless Window" by Dr. Bade, "Houseplants and How to Succeed with Them" by Annabel M. Buchanan, and Mrs. J. G. Clark's "Geraniums" but hint at what may be done toward bringing bits of the outdoor world inside for the winter. The sunroom, of course, owes much of its charm to the flowers and greenery which are naturally a part of it; but the appropriate and unusual furnishings that hold in fabrics and color the warm sparkle of summertime are discussed in friendly fashion by Mrs. Ellen D. Wangner in "Equipping the Sunroom."

"Why Wood for the Country Home" by Mr. Russell F. Whitehead, Architect and Contributing Editor to "The Architectural Record," is of particular interest to the prospective home builder who is making his plans for fall construction. It is the first of a series by experienced architects on the various types of material for country homes and will appear during the autumn.

Readers' Service Department

Help will be extended to any one desiring information on garden planning, home building, and other topics discussed on these pages. Please address inquiries: Editors of GARDEN MAGAZINE & HOME BUILDER, *accompanied by stamped addressed envelope.*

CONTENTS

COVER DESIGN: August Sunshine and Shade *H. C. Schlichting*

PAGE

PAGE PICTURES: "The Iris in deepest color and glory" . 457
"Beauty and peace and unceasing music" 458
"A harlequin of color, birds, and bloom" 459

NEWS & COMMENT. 460

THE PERFECT LITTLE MAIDLESS HOUSE *Weston B. Hillard* 461

KEEPING YOUR PEONIES AND ROSES IN HEALTH . . . 464

NANTUCKET GARDENS . . . . *Frank A. Waugh* 465

A FAIRYLIKE FERN FOR FOUNDATION PLANTING *H. Koehler* 467

DECORATIVE DOOR SCREEN . . . . *Arthur I. Meigs* 468

IS THIS JAPAN'S GREATEST GIFT? *Grace A. McKenzie Clark* 469

A NOTEWORTHY BOOK ON PLANTS OF THE PACIFIC COAST *S. Stillman Berry* 470

FABRICS FOR THE HOMELIKE HOUSE *Ellen D. Wangner* 471

SUMMER ACTIVITIES OF SOME FLOWER SOCIETIES *Leonard Barron* 475

PAINTING HINTS FOR THE SUMMER HOME OWNER . . 475

PAGE

WHERE ITALIAN ARCHITECTURE MEETS THE AMERICAN LANDSCAPE . . . . . *Rosario Candela* 476

THE CASE FOR FALL PLANTING . . . *M. L. Fuller* 478

FLOWERS FROM ABRAHAM'S CITY *John W. Harshberger* 480

THE EVOLUTION OF THE AMERICAN PORCH *Estelle H. Ries* 481

THE STORY OF TWO CHINAS . . . . . *Ellen Jeffrey* 486

NARCISSUS FOR THE HONOR ROLL . *B. Y. Morrison* 488

THE GOLD MINE OF THE GARDEN . . *M. L. Fuller* 491

A PENNSYLVANIA HOME . . . . . *Carl A. Ziegler* 492

WHAT'S BEST AMONG GLADIOLUS . *William E. Clark* 493

WHERE GARDEN AND MOUNTAIN-LAND MERGE IMPERCEPTIBLY 494

ADVENTURING AT HOME WITH PLANTS *Parker T. Barnes* 495

FREESIAS OF THE FUTURE . . . *Rev. Joseph Jacob* 497

NATIONAL GARDEN ASSOCIATION. 498

"THE GLORY OF TREES" 499

AMONG OUR GARDEN NEIGHBORS 500

THE MONTH'S REMINDER—AUGUST. 506

Doubleday, Page & Co.
MAGAZINES

COUNTRY LIFE
WORLD'S WORK
GARDEN MAGAZINE & HOME BUILDER
RADIO BROADCAST
SHORT STORIES
EDUCATIONAL REVIEW
LE PETIT JOURNAL
EL ECO
THE FRONTIER

Doubleday, Page & Co.
BOOK SHOPS

NEW YORK, (5 Shops): LORD & TAYLOR BOOK SHOP; PENNSYLVANIA TERMINAL (2 Shops); 38 WALL ST.; GRAND CENTRAL TERMINAL
ST. LOUIS, (2 Shops): 223 NORTH 8TH STREET; 4914 MARYLAND AVENUE
KANSAS CITY, (2 Shops): 920 GRAND AVENUE; 206 WEST 47TH STREET
TOLEDO, LASALLE & KOCH
CLEVELAND, HIGBEE CO.
SPRINGFIELD, MASS., MEEKINS, PACKARD & WHEAT

Doubleday, Page & Co.
OFFICES

GARDEN CITY, N. Y.
NEW YORK: 120 WEST 32ND STREET
BOSTON: PARK SQUARE BUILDING
CHICAGO: PEOPLES GAS BUILDING
SANTA BARBARA, CAL.
LONDON: WM. HEINEMANN LTD.
TORONTO: OXFORD UNIVERSITY PRESS

Doubleday, Page & Co.
OFFICERS

F. N. DOUBLEDAY, *President*
A. W. PAGE, *Vice-President*
NELSON DOUBLEDAY, *Vice-President*
RUSSELL DOUBLEDAY, *Secretary*
S. A. EVERITT, *Treasurer*
JOHN J. HESSIAN, *Asst. Treasurer*

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

Copyright, 1925, by Doubleday, Page & Co. All rights reserved. Title registered in U. S. Patent Office.

Subscription $3.00 a Year; for Canada, $3.35; Foreign, $3.65. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879

W. & J. SLOANE

Specialists in paneled rooms
antique and modern furniture
floor coverings and fabrics ·

47TH STREET AND FIFTH AVENUE, NEW YORK — SAN FRANCISCO — WASHINGTO

GARDEN MAGAZINE
& HOME BUILDER

Vol. XLI, No. 6 AUGUST, 1925

Benson Studio, Photo.

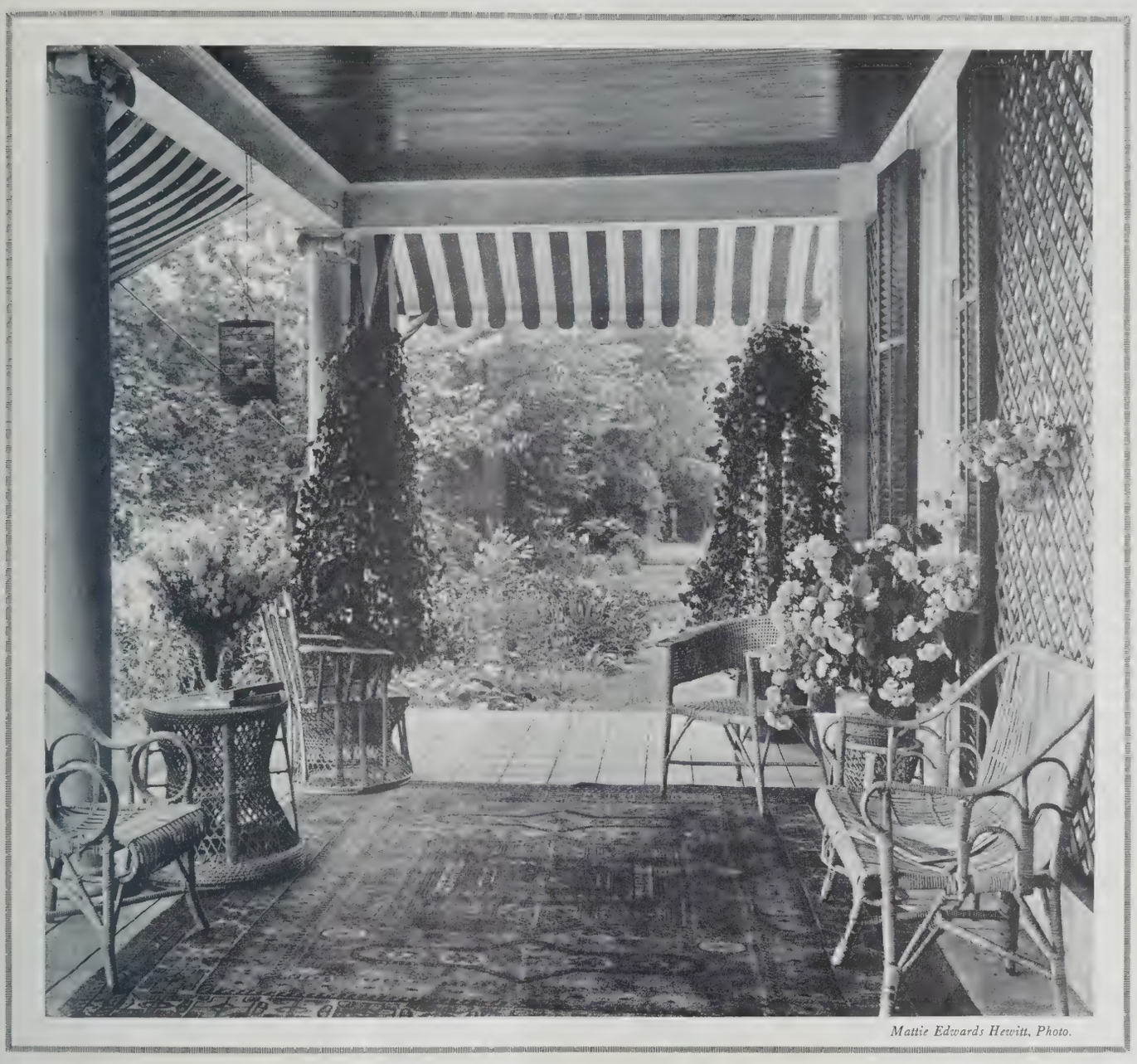
"The Iris, grown between my house and the neighbor's
Is just burnishing in its deepest color and glory"
Tr. from the Japanese

Last in the stately procession of Iris come these tall, gleaming blooms from Japan, derivatives from Iris Kæmpferi, nor are they difficult to grow (see instructions for raising from seed on page 469 by Grace A. McKenzie Clark.) "Iristhorpe," the home of Mrs. Homer Gage at Shrewsbury, Mass.

Jessie Tarbox Beals, Photo.

"Beauty and peace are here—
And unceasing music—"
Zoë Akins

Just the usual things—Canterbury-bells, Geraniums, Virginia Creeper, and a flow of green sward—but what a sense of serenity and satisfaction! This water-side garden at the home of Mrs. Stephen McKnight, Lake Minnetonka, Minnesota, again exemplifies the ancient truth that it is the spirit back of the fact which really counts in the making of beauty



Mattie Edwards Hewitt, Photo.

"I love
Its shimmering August mood keyed to the sun,
A harlequin of color, birds and bloom."
Gertrude Huntington McGiffert

Facing gardenwards and attractively furnished, the open porch is an indispensable feature of the modern home whose facilities for outdoor living are, happily, every day increasing (see pages 481-485, "The Evolution of the American Porch" by Estelle H. Ries.) Home of Mrs. Ernest Iselin at New Rochelle, N. Y.

NEWS & COMMENT

A CERTAIN rigidity and uniformity in the present attitude toward gardening restricts its development as an art. We see an efficient handling of its technique and blending of its material, through the use of landscape and flowers, clothed in an array of glamorous adjectives, usually in the superlative. "Charming," "beautiful," "winsome," "delicate," accompany every garden picture; excellent words whose use in this connection, however, savors of mannerism. Even that more vital phrase, "the spirit of the garden," is employed in a decorative sense far from its essential significance.

Gardening is at once a science and an art, as is every worth-while endeavor. But achievment in the use of materials, even in its finest manifestations, is neither the beginning nor the end. For the true artist is something more than creator, or he is no true artist. If he is so absorbed in actual production as not to see beyond it, his work cannot be great in a universal sense. For his creation must be an expression of his own individuality, the evidence of a thinking and feeling personality, displaying a great spirit, a developed, inclusive understanding.

The practice of gardening is a baffling pursuit; its difficulties lead into struggle against forces beyond human control. The planning, building, and planting of a garden, its embellishment and cultivation, are in themselves no easy thing, calling for both scientific and artistic attainments. But true gardening is something still greater than these. It must begin with a vision and end in an understanding beyond the thing itself. It is but the means to that end.

The gardener is in continual relation to nature. Not only plant life, in its fascinating evolution from seed to seed, but chemical reactions, physical forces, and the elements themselves enter into his daily work. Besides these scientific aspects, there are the artistic, displayed in the handling of color, form, and structure. All great, comprehensive forces, it is true, and their mastery no little accomplishment. Yet, beyond these lies something deeper. The personal understanding of these things must be interpreted and experienced until they become part of the gardener's individuality. Through them a self-development is attained.

We soon learn that our own doing is restricted by the assertion of the individuality of the garden. Our plants will insist that their own force be admitted. We must not merely accept this in a mood of resignation, but reverentially let it disclose those superhuman elements, that are so fascinating a part of gardening, of which we can make so much for ourselves as human beings. We cannot endeavor to control, much less dominate nature, but we can, by trying to understand and interpret its ways, get the best out of gardening. This is the real art, and its acceptance is the philosophy of gardening,

which leads us into realms greater than the garden itself, and transcends all it possesses.

This is no new thought, but not one enough emphasized. It was well understood by the old garden writers, who continually interrupted their technical descriptions to give it utterance. We find it in our observation of plants in their natural environments; it is ever present in the writings of the great naturalists, Hudson, Thoreau, Burroughs, and indeed artists in other fields who contemplated and interpreted nature, Shakespeare, Beethoven, Debussy, Wordsworth, and countless others.

More important, however, is the daily observation of this truth in our gardens, not only in our successes, but even more in our failures, for they become, in this sense, our greatest achievements. If we work too intently at what we know we can do, or if we concentrate on the things we wish to do, or wish to have happen, and pass by those things that come of themselves, or do not come at all, this great element eludes us, and we remain just gardeners.—H. J. E.

HELP FOR THE HOME MAKER

NOT only as a topic of conversation but as a subject of serious consideration "interior decoration" has come to stay. A poor overworked phrase may be and sometimes is the theme of idle banter by those who cannot resist poking fun at "uplifters" and aspiring folk in general. Nevertheless, the aspiration for better furnished and better decorated homes is a justifiable one and it is distinctly a matter for rejoicing that housewives in the wide spaces of Texas and Idaho as well as in the more sophisticated environs of cities are on the trail of "taste," stalking knowledge of "periods" and "color schemes" with all the zest of Rocky Mountain hunters. Ugliness is being elbowed out of daily living, nobody wants to give him house room nowadays—days when the psychology of loveliness is coming into its own. Why pay for depressing drabness when the subtle exhilaration of beauty costs no more?

"The Decoration and Furnishing of Homes," a loose leaf manual by Ruth Robinson Tregenza, Instructor in Fine Arts at Teachers College, Columbia University, is quite the most helpful thing we have happened to run across and should prove a boon to the many makers of homes who are out of reach of the professional decorator or who prefer to plan their own rooms. Beginning with the simplest possible examples of space breaking and pattern the reader is led by logical, successive steps through the various problems of house furnishing into the final intricacies of periods which have left their mark on present-day American decoration. The story is told chiefly by sketches, some 28 plates presenting solutions for innumerable questions which vex the uninitiate and ranging in scope from such minor and yet important details as the height of lamps, width of picture frames, etc. to the complete decoration of a nine-room house with suggested groupings for its furniture.

A GARDEN OF MEMORY

BEAUTIFULLY fitting it seems that the creator of "Little Lord Fauntleroy" should be publicly and perennially enshrined in a garden, a "Secret Garden" designed especially for children; and the many folk who have passed happy hours with the books of Mrs. Frances Hodgson Burnett will rejoice at such fragrant perpetuation of her name.

The plan for this garden originated with Marguerite Merington, a close friend of Mrs. Burnett, and is to be established in Central Park, New York City—a joyous refuge for city children and for birds. Fountain and furniture of marble will bear bas-reliefs of familiar folk from Mrs. Burnett's books and shrubs from her Plandome home will find a place here. School children will be invited to help keep the garden in order, and occasional bird talks, etc., will be given.

It is hoped that everyone who knew and loved Mrs. Burnett's books will share in the making of this memorial garden by sending some subscription, however small, to the treasurer of the fund, Mr. A. S. Frissell of the Fifth Avenue Bank, New York City.

AN OCTOBER DAHLIA SHOW

THE Short Hills Garden Club will hold its Seventeenth Annual Dahlia Show at the Short Hills Club house, directly opposite the station, on Friday and Saturday, October 2nd and 3rd. All amateurs are invited to compete, and special classes have been arranged for those who have no trained gardener. These shows are noted for the artistic manner in which they have been staged, and the classes for flower arrangements disclose unusual taste and ingenuity among the exhibitors. Schedules may be had, on request, from Mrs. S. B. Kneass, Short Hills, New Jersey.

The Perfect Little Maidless House

WESTON B. HILLARD, Architect

ALLYN R. JENNINGS, Landscape Architect

Photographs by Harry G. Healy

Eliminating Waste Space and Equipping for Economy of Effort and Up-keep—Step and Energy Saving Devices that Ease the Homemaker's Burden and Mean Comfort in Everyday Living

EDITORS' NOTE: *In suburban communities, or, indeed, in almost any community to-day, "the servant problem" is perennially under discussion, a source of recurrent irritation and discomfort few home-owners escape. Light hits the horizon when architects bend their wits seriously to a solution and many a housewife will take heart on reading this account of a plan, both ideal and practical, which has released one family at least from needless drudgery without any sacrifice of the delights ordinarily associated with living at home.*

THE great American ideal is to own a home sufficiently large to house one's family and to entertain one's friends comfortably. To some, this will mean accommodation for maids, butler, gardener, chauffeur, etc., with many large rooms for the masters' portion of the house and room for a few cars in the garage. It will mean to others the maximum of room with the minimum of cost, and of a size one person can keep in order, working but a portion of each day, and with only occasional outside help.

The accompanying illustrations show the attempt made by one housewife and her architect husband to solve the latter problem. They wanted a house that would be pleasant for the neighbors to look at, with a minimum of cost for repairs and operation, with rooms of ample size where use requires, and all of the space entirely usable; quite the usual requirements, you will agree.

Help in the home is as baffling a problem to millions of housewives as the theory of relativity. All of us know that maids too often are difficult to find, and often when found are not worth keeping. Their sojourn is monumented with huge butter bills and the like. They are a transitory race, here to-day and gone to-morrow. What with pinch hitting between maids and being forced to endure in silence their wasteful inefficiency, many an American woman might begin to question her own freedom.

The dining alcove (9 ft. x 12 ft. 6 in.) opens from one side of the living-room as may be seen in the plan on the following page and is one of the many pleasant features of "the little maidless house" designed for his own use by Mr. Weston B. Hillard at Bronxville, New York

A cheery spot for the morning meal is the breakfast alcove at the east end of the kitchen (see plan page 462) where the morning sun can be enjoyed without any of the usual heat and cooking odors because of the specially fitted gas range with fireless cooker attachment

How well the architect has met these conditions, facing so many of us in greater or less intensity, a careful study of this house will soon show. Of course, if you insist on a large, roomy kitchen and a dining room large enough not to crowd the twelve-piece suite that was showered upon you on your wedding day, then you are not ready for this simplified solution.

THE entrance to the house is into a small hall which merely acts as a buffer between the outdoors and rest of the house. It is blessed with two roomy coat closets. From the hall you go down two steps into the living room which, with its treatment of mulberry, blue, and gold, is the most colorful, charming part of the house. By borrowing space from the living porch and the dining alcove, a more ample living room has been the happy result. In fact it appears larger than it actually is.

One architect-owner solution of the proble confronting numberle home builders, name the desire for "a hou pleasant for the neig bors to look at, with minimum of cost f repairs and operatio with rooms of amp size and all the spa entirely usable." M Hillard has develope the dwelling to fit t interesting uneven co tours of his 85 x 125 lot — garage, laundr and preserve closet a in the basement on lower level at the ba beyond the wall. Pla of the first and seco stories appear below

This is quite true of the dining alcove also; since one side is open to the living room, one never has a shut in or cramped feeling. The fireplace with bookcases on each side fills one end of the living room. By placing the fireplace at the end rather than at the side of this room, the full width is obtained, and the exposure to the south is unobstructed. Due to its orientation, there is sun here all through the day. The fireplace, while designed in the interest of economy, does not lack in charm. A most interesting result was obtained by use of common brick for the facing and finishing it with cement which was then painted, a method employed by the frugal New Englanders years ago. The trim around the facing is made from the same moulding as used for door and window trim. The overmantel of plain boards with moulding between, the same as used on the entrance door, enriches this end of the room. The presence of a mantel shelf is not missed as the tops of the bookcases, unfortunately, give more than ample space as a temporary resting place for the odds and ends that find their way into the house.

Naturally, in the maidless house, the arrangement and size of the kitchen are important factors in making the work easy for the housewife. This kitchen, as can be readily observed from the picture, is constructed somewhat in the nature of a ship's galley. Here the work can be done with the minimum number of steps. It is estimated by some authorities in household management that 76 per cent. of a housekeeper's steps are taken in the kitchen. It is probable that this arrangement will save a woman about ten thousand steps a day as compared to the number used in the average kitchen of a decade ago. This represents no small saving in foot work—about three miles of walking.

The height of the sink is 36 in. from the floor which enables dishwashing to be done without straining the back. The floor is covered with linoleum tile which is waxed. This is easy to walk on and, since it is necessary to wipe it with a damp cloth only once a week, it is very simple to keep clean. The light colored walls, ample window spaces, and well-placed lighting fixtures provide a flood of light both day and night. The top of the roomy cupboards that reach up from the floor provides a practical working bench. Below a convenient series of drawers are good sized shelves for pans, and above are glazed-in shelves for dishes.

In the end of the kitchen from which the picture is taken, is a breakfast alcove. This is on the east end of the house, and is a cheery spot for the morning meal. Due to the gas range with fireless cooker feature, it is possible to prepare a meal and eat it in this room without suffering from either heat or odors from the cooking.

As "one cannot have his cake and eat it too" the dining room was made in the form of a alcove, long and not any wider than wa found necessary to take a draw-top refectory table, seating six comfortably. This is not all for sometimes in the evening, this alcov makes a stage for the Gramatan Hill players

We go now to the bedrooms, which ar probably those chambers where the occupant of a house spend more time than in any othe

Pleasantly finished in yellow portland cement stucco with painted sash and frames of light blue, weathered gray on the trim, and a deep brown roof, the coloring of the house is away from the ordinary and yet does not border on the conspicuous or bizarre

part, even if they are suburbanites who frequently retire late and always have to get up early to catch the commuters' trains. Two bedrooms have a bath between them. This is not an unusual arrangement. It is nevertheless a very satisfactory one. The sewing room serves the double purpose of being an auxiliary bedroom and a sewing place. There are plenty of closets. They ease the burden of the housekeeper. The attic also provides extra storage space.

A more unusual feature is found in the front part of the second floor. Here is a sitting room or study with friendly fireplace adjacent to a sizable enclosed sleeping porch. In effect, this is a regular bedroom. At the same time, the sitting room makes an excellent dressing chamber. Personal experience has demonstrated the excellence of this plan.

A special point is made of this arrangement because sleeping in fresh air in the winter is often a problem not easily solved. Where a bedroom is heated by steam or hot water and the windows are opened for sleeping at night the cold air rushes in, and, cooling off the radiators in that one room, tends to cool off the entire heating system. In the morning the room is cold, and it takes some time to warm it up. Even if the radiators are covered with blankets for the night, as is often done, there is still much to be desired as compared to the sleeping porch - sitting room combination.

The floors throughout the house are oak except in the kitchen and two baths, where waxed black and oyster-white linoleum tile is used. The bathrooms, with tiled wainscots, have built-in tile accessories: towel bar, soap, paper, and toothbrush holders. One room has a tub and the other has a shower.

Outside of the main rooms on the first floor, which are of oak, the woodwork is of whitewood painted cream. The trim is narrow, $1\frac{3}{4}$ in. wide. It costs less and in a small house where the doors are naturally near together it looks much better than when a wide trim is attempted. All of the window frames and sash are made of steel. This makes it easy to open them and enables one to close them tightly without the use of weatherstrips. They do not warp or rattle and of course tend to reduce the fire hazard, and they also offer some extra protection against burglars.

THE basement is interesting because here is another important factor related to the maidless house ideal. The heating plant is a vacuum vapor system with an admirable boiler, which burns buckwheat coal. This not only can be bought at nearly one-half the price of regular furnace fuel but also through a self-feeding device will readily run for twenty-four hours without any shoveling of coal. Last year, the house was comfortably heated for

Done in mulberry, blue, and gold, the living-room is the most colorful, charming part of the house. The fireplace, flanked by built-in bookshelves, finishes the east end of the room and may be economically duplicated since the facing is of ordinary brick surfaced with cement and then painted —a trick practised by canny old frugal New Englanders years back

The 8 x 15 ft. kitchen which has been planned to save steps—an arrangement which, it is estimated, reduces the housewife's "foot work" about 3 miles per day. Waxed linoleum floor tile, roomy cupboards, a sink just the right height and a fireless cooker gas range all help to lighten the daily routine

seven months on less than $90 worth of fuel. This boiler also heats the hot-water tank during the winter months. There is a coal auxiliary heater for summer use.

In the basement is a laundry with ample light, and with pilot switches for iron and washing machine, and also a glass door which opens outdoors on a level with the rear yard. A preserve closet is conveniently located at the foot of the stairs. Here also is located the heated garage, separated from the main basement by a steel door and fireproof partition. It is no small convenience to be able to enter the garage without having to go out-of-doors. There is plenty of space for backing an automobile out of the garage so that it can be driven straight ahead to the street.

The exterior is done in portland cement stucco. The color is yellow, with sash and frames painted light blue, and weathered gray on the trim. The roof is a deep rich brown. The shingles are of wood which was subjected to a special preparation which renders them fireproof. By having the roof follow the headroom of the stairs, it was possible to take advantage of every inch of space and yet secure a pleasing result on the exterior.

The lot comprises an area of about a half acre, with quite a slope to the rear, making the resulting finish grade of the front lawn a few feet below the street. The location of the house on the lot and the various landscape features were studied with the aid of the landscape architect. The drive to the garage had to be on the south side of the house, but has been cleverly concealed by the stone wall.

The hardware was taken out of stock, with very little metal showing. Indeed this modern and not expensive item is quite true in detail to examples found in some of the fine old Colonial houses.

It is a pleasant surprise—the amount of usable space contained within this house of low intimate roofs, and encouraging to know that one can live so well with simple materials used with ingenuity and resourcefulness. A small house designed as a small house, not a large one cut down—this is a special problem, a matter of proper balance, not lacking in any of the essentials either of comfort, upkeep, or those subtle charms of line, mass, and color.

Keeping Your Peonies and Roses in Health

BECAUSE each flower has a disease more or less peculiar to itself, the amateur flower grower will find it is a waste of time to make a detailed study of them. The fundamental principles in caring for plant disease are sanitation and disinfection. The florist loses less from disease in his crop than any other person who is engaged in plant growth, because of his careful watching and removal of spotted and dried leaves and foreign growth.

The botrytis blight of Peony is one of the widespread diseases, shows itself by blasted flower buds and by a collapse of the young shoots. To cure this, remove all the soil around the plant in the fall and cut off the stubble down to the buds or crown. Then cover the crown with sand and add fresh mulch. Ordinarily this treatment is satisfactory, says Prof. H. H. Whetzel of the New York State College of Agriculture. We have found dusting dry bordeaux over the plant throughout the season helps a lot.

For the powdery mildews, such as are found on Roses, an effective disinfectant is sulphur dust. Dust the plants before the rain, not afterwards. Sulphur dust is effective on Snapdragon rust. Treat these flowers when the first signs of the rust appear.

Above all, watch your plants, warns Dr. Whetzel, and remove all unhealthy parts.

Nantucket Gardens

FRANK A. WAUGH

Prof. of Landscape Gardening, Massachusetts Agricultural College. Author of "Landscape Gardening, A Textbook Designed Especially for the Use of Non-Professional Students"; "Beginner's Guide to Fruit Growing"; and a number of other practical books

Photographs by the author

Where Topography, Climate, and Tradition Give a Special Twist and Flavor to Island Gardening with Its Fine Essence of the Colonial and Inspiring Triumph of Flowers Over Sea Winds and Sand

NANTUCKET is a real place. It has its own physiognomy; it has its own traditions; it has an atmosphere which nobody can miss. These are the elements out of which gardens are made.

It is often said that a certain amount of wealth, leisure, and culture are prerequisite to the development of gardens. Nantucket has all these, and has long had them. Wealth and leisure began with the prosperity of the whaling industry many, many years ago. The mild criticism sometimes laid against the Nantucketers is that they are exclusive—aristocratic. Whatever truth there may be in this allegation means that there is on the island a native culture out of which gardens might be made.

History supports theory at this point. The old Nantucketers did indeed use their profits to build fine houses, to furnish them in taste and elegance and to make tidy gardens for them.

In more recent times Nantucket has become the meeting ground of hundreds, even thousands, of summer residents. Of these a considerable porportion have been persons of wealth and refinement, with whom the keeping of good houses and the making of seemly gardens is one of the real purposes in life. Fortunate Nantucket! With its own peculiar soil, its different climate, its traditions, its redolent atmosphere, and its population, native and transient, ready to believe it is the best place in the world and eager to make that belief a reality!

HERE is an island well out to sea off the Massachusetts coast fronting three thousand miles of unbroken ocean, low, sandy and wind-swept, with little natural vegetation. Could any country seem less adapted to garden making? Yet here are the gardens; and the making of them against so imminent natural difficulties should offer encouragement and instruction to gardeners everywhere.

On Nantucket, as in many other places, the first problem of garden culture is to hold the soil and break the wind. As a beginning to this end nothing serves so well as the native vegetation. On the severest exposures the Beach Plum and the Bayberry make the strongest stand. The Bearberry (Arctostaphylos) is another hold-fast which clings to exposed sand dunes and keeps them from blowing all away. Scrub Oak, Sumach, Beach Grass, and sundry other vegetation can be found fighting its way right down to the sandy beaches; and all these plants are useful to the gardener. Nearly all of them are hard to transplant and cultivate, however, so that they do not receive any special horticultural attention.

Locations where one wishes to place a house and plant a garden are nearly always somewhat protected. Here the struggle is less severe and other species, more customary to the garden, are available, though it should be insisted that Beach Plum and Bayberry are everywhere worth while. The Bayberry in particular is so clean and lovely in its foliage that no one could fairly offer it a second place in his regard. However, about the cottages, even at exposed Siasconsett, Privet and Rosa rugosa make themselves thoroughly at home. The California Privet is the species mainly used, and this grows with a strength and exuberance fairly astonishing. I noted one rather large and excessively exposed cottage at Wauwinet which was sheltered and delightfully tied to its site by great masses of Privet, twenty to twenty-five feet high.

Besides the Japanese Rose, used in large masses to hold banks, to make hedges, and to screen buildings, the native Roses (Rosa lucida and R. nitida) are frequently seen. They usually come in of themselves, but are sometimes transplanted by knowing persons. And then there are all the Rambler Roses—Crimson Rambler, Dorothy Perkins, and their extremely popular cousins—which for better and for worse have married forever into the garden families of Nantucket. At Siasconsett, where conditions are more severe than in the village

"THE MOST FORMAL GARDEN IN NANTUCKET"

English Ivy, Box, Clematis paniculata, lots of old-fashioned flowers, and magnificent big clouds hung out over the harbor

seeing how easily good permane perennials may be grown, he v perhaps excuse those numerous su mer residents for whom the gard exist only during vacation mont If one does not get to work in the g den till July and is obliged to leave again at the end of August, then annuals and bedding plants suppl by the competent local florist quite indispensable.

There are several conspicuous fav ites, besides the Hollyhocks and Rambler Roses, in the gardens Nantucket. For example, the Jap ese Hydrangea (H. otaksa) which i brilliant neighbor everywhere, and large Plantain-lily (Hosta plantagi grandiflora). The Altheas do rema ably well and are numerously e ployed. Then there is a surprise in prevalence and astonishing succ of Butterfly-bush (Buddleia Veitc

An old whaler's garden rebuilt at Nantucket where Asters, Phlox, many other perennials, and Roses bloom in colorful confusion

A cottage on very exposed be beautifully tied its site with C fornia Prive

of Nantucket, where an artists' colony flourishes, and where snug little gardens are unexpectedly numerous and fine, these Rambler Roses have almost overspread the midsummer picture until it is a question whether they are not overdone.

IN THE supreme effort of establishing protection against sea winds the home planter naturally seeks for trees. Now big trees, like those which grow inland, in the Connecticut valley and the Berkshires, are hardly possible on Nantucket. But there are the native Pitch Pines which will stand any amount of punishment, which grow rapidly and which are by no means unattractive in appearance. These are good, but unfortunately they are rather hard to handle through the nursery. They do not transplant so easily as other Pines. Then there are the White Poplars which are particularly capable of holding their own. Next to these come native Hawthorns, Ailanthus, Black Locust, and the Sycamore Maple.

Under cover of these windbreaks many other trees can be grown, such as Apples, Pears, Elms, Ash, and even some of the more delicate evergreens.

Good hardy vines count for a good deal, too, in establishing these protective coverings. The Fox Grape is native and abundant, and one often finds it planted on home grounds, running over fences or porches. Wisteria and Trumpet-creeper thrive. Boston Ivy does exceedingly well. English Ivy is sometimes grown to good advantage. Another climber which is very popular is Clematis paniculata.

Protection once established, gardening is a fairly simple business, for the soil of Nantucket, though light, is not sterile, and the climate is mild and favorable. Practically all the good old garden flowers are grown with success. Hollyhocks, Iris, and Phlox are popular favorites, the Hollyhocks almost reaching the point of being a fad.

Large quantities of annual bedding stock are used also; and if the landscape architect be inclined to look suspiciously on this custom,

Native Grape (V. labrusca) covering a modern house in Nantucket where vines of all kinds flourish amazingly

which has become as common as Goldenglow used to be in all the world and which grows in masses up to the eaves of the houses.

Mention should be made, also, of the many neatly shaven hedges. These are of California Privet, though there is an occasional Buckthorn hedge and at least one of Osage Orange. These trim hedges harmonize notably with the narrow streets, the snug houses, and the small grounds. Box is sometimes used for hedges and oftener for small edgings. It really deserves greater friendship, for in this salt sea climate it is perfectly at home, hardy, permanent, and always of good color.

AS FOR style Nantucket gardens have much to be thankful for. Nobody has had the poor taste to do things lavishly, expensively, and ostentatiously. There are no "show places" on the island. There are no foreign villas with exotic gardens. All is quiet, native, appropriate. I was recently shown "the most formal garden on Nantucket." It was merely a clever little back yard thirty feet wide and ninety feet long which had so steep a slope that the owner had been constrained to terrace it to three levels. These terraces were built against simple stone retaining walls, each about four feet high, and connected by stone steps. There was a sundial and a bird bath and a profusion of old-fashioned flowers. "The most formal garden on Nantucket" will hardly hurt the feelings of the most extreme naturalist.

Meanwhile the tradition of the old-fashioned Colonial garden is strong in the minds of Nantucketers. Any one who knows his New England understands that this Colonial tradition is very dear to the natives. He knows further that on Cape Cod this tradition of Colonial architecture, Colonial furniture, and Colonial gardens is still stronger, with a specialized twist and a localized flavor. And if Cape Cod presents an intensification of the New England tradition, then Nantucket may be known as Cape Cod boiled down and sublimated. In short Nantucket has the topography, the climate, the people, and the traditions to do something distinctive and something greatly worth while in the field of garden making. In two hundred years a good beginning has been made, and the promise is green for the future. Amongst other attractions on Nantucket the gardens should have a high rating.

One of the real old-time gardens in Nantucket with Apple trees, Roses and things, redesigned by Loring Underwood, Landscape Architect

A Fairylike Fern for Foundation Planting

H. Koehler

THE Gossamer or Hayscented Fern (Dicksonia punctilobula) makes very lovely effects in connection with the Mountain Laurel (Kalmia latifolia). If the edge of a Mountain Laurel planting is made irregular, the Gossamer Fern can be planted in front of the Laurel, especially in damp places. At the time the Laurel is in bloom the Gossamer Fern is in a stage of most delicate beauty. Under right conditions of light and shade, a person beholding a planting of this kind for the first time, especially if it is in a secluded spot and he comes upon it unawares, may feel that never before in all his life has he seen anything so beautiful.

Occasionally the Bracken (Pteris aquilina) comes with it, also small bits of various kinds of shrubbery, which have to be gotten rid of. A little vigilance along these lines at the right time will obviate trouble from these sources. While the Gossamer Fern is benefited by water in times of drought, there is a possibility of over-watering it, even far short of keeping it soaked all the time. It then grows altogether too luxuriantly and sappy, with the result that it soon "lodges" like a lot of too succulent Rye, and loses its beauty and interest.

Most of our larger and medium-sized Ferns transplant readily at almost any time of the year if taken up with a ball, or disc rather, of soil; although, of course, the easiest time to handle them is in the usual planting seasons of spring and autumn, when dormant. If planted in the summer when growing, and if the fronds are to be preserved for immediate effect, care will have to be exercised in handling because the fronds are very fragile. If there is no need for this immediate effect the fronds can be entirely disregarded and it does not matter whether they are smashed down or cut off; others will appear in a short time, somewhat weakly to be sure, but the following season they will come up in normal vigor, providing the situation suits them. Treated properly, the Fern flourishes from Canada to Tennessee and westward, other names for it being Fine-haired Mountain Fern, Pasture Fern, and Hairy Dicksonia. It is somewhat amusing to see the uninitiated gathering Ferns and other wild plants in the summer, neglecting to secure sufficient roots and soil, but handling the tops as though they were so much precious cutglass, and as though the least injury there might kill the plant; then later on they wonder that the plants died despite all the care bestowed upon them!

Decorative Door Screen

at the Home of Mrs. Arthur U. Meigs

Radnor, Pa.

Designed by Arthur I. Meigs
and executed by Samuel Yellin

IS THIS JAPAN'S GREATEST GIFT?

GRACE A. McKENZIE CLARK

Splendor, Variety of Color, Hardiness, and Easy Cultivation Combine to Win Favor for the Japanese Iris Which May Be Planted Now for Next Year's Bloom

IT IS a question as to whether the "Japanese Irises" are not Japan's most showy contribution to our practical garden. The name Japanese Iris as commonly understood by gardeners refers to a group of showy, large-flowered, water-loving Irises that are in all probability a mixture of the two closely related species, I. Kaempferi and I. laevigata, which have been at times confused one with the other, and at other times have been individually considered as the true type of what we gardeners call Japanese Irises. But after all it's of little moment—the question of exact origin—so far as the garden is concerned; enough for us that we have the Japanese Irises and that they are becoming deservedly more popular.

Iris Kaempferi and Iris laevigata have blooms very much alike, but the leaves, seed, and habits of growth are very different. The leaf of the Iris laevigata is smooth, while that of Iris Kaempferi has a raised midrib; the former grows in bog land while Kaempferi will not grow with its roots in water the entire year. They both come from the Amur district of Manchuria, Corea, and Japan.

Mr. W. R. Dykes, Secretary of the Royal Horticultural Society, in his very fine and authoritative book on Irises, states, "the wild plant [of Kaempferi] has leaves up to two or two and a half feet in length and the stem is nearly as long. The leaves may be nearly an inch in width and have a prominent raised midrib through their entire length. There is usually a side branch with two flowers, as well as the terminal head. The falls have a short narrow haft and a large oval blade of deep red-purple with a small yellow streak not projecting far beyond the style branches. The standards are not more than half the length of the falls and of the same color."

Those who have raised "Japanese Iris" from seed have found that they often revert to this wild color.

Few Irises are more greatly admired than the Japanese Iris (Iris Kaempferi) and yet we see very few of them in gardens. Even a tiny garden can accommodate some, and on large estates masses could be easily planted or the drives bordered with them to make a riot of gorgeous colors throughout the latter part of June, July, and in early August. And by planting Phlox, Delphinium, and Gladiolus among them the beds will not be dull and devoid of color after the Iris are through blooming. I plant large clumps of Gladiolus bulbs among my Iris Kaempferi and as they both love moisture they grow extremely thriftily together. The Gladiolus begin to bloom about the time the Irises are fading. The leaves are so much alike that it gives the flowerbeds a mass of green all through the summer and fall months.

THE Japanese Iris is very easy to raise from seed, and a garden lover can have all he wants at little drain to his pocket book. A packet generally contains about a hundred seeds and most of them germinate.

The seedlings are apt to come up single and many of them resemble the wild type. White ones are very common also. Pinks are very rare and very lovely. Lavenders and purples are not so rare. They are very lovely whatever color they are and will all make a splendid display when grown to full size.

Plant the seeds in coldframes or in the open ground about the middle of August, cover with burlap and keep it wet each day by sprinkling and when the tiny shoots appear remove the covering. In the fall after the ground freezes cover lightly with leaves. Set them out in rows a foot apart and the third year plant in permanent beds.

If one's patience will not wait for them to grow from seed, plants can be had from reliable nurseries. There has arisen a confusion of names and no two catalogues agree, so it is much better to read the descriptions and order by number, or better still by visit and selection in the blooming season.

The best time to transplant Iris Kaempferi is in late summer and early fall. Here in New England October is a good time, for then the plants have time to take root before the frost comes. I have planted as late as November and had blossoms the next year; but it all depends upon how late the season is.

Particular care in making the bed has much to do with suc-

Naturalistic planting of Japanese Iris in a modern adaptation of the gardens of the Orient at the home of Mrs. Homer Gage, "Iristhorp," Shrewsbury, Mass., (Benson Studio, Photo.)

cess in growing these Irises. Turn the ground over with a spading fork to the depth of a foot; then work in a liberal amount of barnyard manure and a little bone meal, taking care to mix it well with the soil. Set your plants down to their crowns and place them about two feet apart. In the spring work in more bone meal, and after the flower buds have come, water them freely for about two weeks.

The first winter it will be best to cover them lightly with pine or cedar boughs to keep the sun off so that they will not alternately freeze and thaw and thus throw the plants on the surface of the ground where they would die. After they have grown thick and become well established it will not be necessary to cover them. Allow the dried leaves to remain on the plants during the winter to protect the roots. Burn them off in the spring. On no account give lime; whereas the Bearded Irises like a sweet soil and do not dislike lime. Bog land or sour meadow land where sorrel grows is very good soil for a Japanese garden.

There are no flowers more ornamental for tall vases in the house than these gorgeous blooms. However, they must be cut while in bud and allowed to open in the house if you want firm and beautiful blossoms. It is well to grow a row of them in the vegetable garden where you will feel free to cut them for the house and so will not rob your formal gardens of their showy and handsome flowers.

One large clump of Japanese Iris grown by itself in some conspicuous place in the home grounds will be greatly admired by visitors and will be an education to them as well as a pleasure.

A Noteworthy Book on Plants of the Pacific Coast

Reviewed by

S. STILLMAN BERRY

THE every-day horticulturist usually finds technical works of botany well outside his scope. Ordinarily, Bailey's "Cyclopedia" is about as far as the average man of the garden gets. But once in a while there appears a work which is so general in scope, or which involves a region which is the source of so many plants familiar to our gardens, that gardeners must concern themselves with it if they have the least hope of keeping abreast of the times. Such a work is the pretentious "Illustrated Flora of the Pacific States" now in process of publication by the Stanford University Press. The author is very happily Professor Leroy Abrams of the same institution, a special student of plant distribution and one of the most eminent Western systematists. Hitherto there has been no inclusive modern work available covering the flora of the region in question, the student having to content himself with various quite local floras or else with works of semi-popular type, often inaccurate and always most wofully incomplete, an exasperation rather than a help. Even with so important and conspicuous a group as the Calochortus one found one's self more often than not in a state of complete confusion, while proceeding to a really difficult group like the Ferns one was usually wholly at sea.

But at last there is an anchor at hand. "The aim of the present work," states Professor Abrams in his introduction, "is to furnish an authentic reference book that will be of greatest service not only to the trained botanist but to every one interested in the native plant life of the Pacific States. . . . Every species of fern, flower, tree, and shrub known to grow wild in the Pacific States is illustrated and described." And this is literally done. The volume in hand, which is but the first of a set of three to comprise the complete work, after an all too brief introductory portion, plunges straight into the ferns, completes these and the gymnosperms, plows through the monocotyledons, and penetrates the dicotyledons as far as the Birthworts, 34 families in all. Consequently, although this group of families necessarily includes the grasses, which are covered by a treatise contributed by one of the collaborating specialists, Mr. A. S. Hitchcock, and occupy quite the larger part of Volume I, a considerable number of important horticultural genera are dealt with in the remaining pages, genera which have long been held in high esteem in England and other European countries, and now as the years pass are happily becoming more appreciated in our nearer American gardens as well.

The method of the book is to give in due order brief and technical, but simply and understandably written synopses of phyla, classes, families, and genera, then under each genus a compact epitome of every species relevant to it, giving respectively the Latin name and English name, a few selected taxonomic references, a concise descriptive synopsis, a note on the common habitat, the known zonal and geographical distribution, the type, locality, and, finally, a line drawing. The illustrations, which add greatly to the beauty and attractiveness of the work, are mostly of high order and very serviceable. The metric system of measurements is followed throughout.

IN THE philosophy of his taxonomy the author is a modernist, and also tends toward relatively narrow definitions of both genera and species, in other words is oft-times a "splitter," but to the present reviewer he does not appear in any way extreme in this and the passage of time will doubtless accomplish his complete vindication in most instances. Meanwhile a temporarily unfortunate result, to which those of us brought up on the older manuals will find it difficult to accustom ourselves, is the dislocation of a considerable number of names hallowed by long familiarity. It jolts us to discover, however justifiably, all our Western Junipers excepting only J. sibirica segregated off in a separate genus, Sabina. Quamasia is preferred to Camassia. The old polyglot genus Brodiaea is split every which way, most of the original species going to Triteleia and Hookera. Brodiaea coccinea becomes Brevoortia ida-maia. Happily the often debated name Sequoia gigantea is among those found worthy of retention, and Washingtonia is restored to us in place of Neowashingtonia for our native Palm.

The author finds four distinct elements comprising the flora—a strong Boreal element following down the high mountain chains, a Great Basin element to the east of them, a xerophytic Mexican element of which the Cactus forms the most conspicuous member, and finally the large endemic Californian element, in many respects the most interesting of the four.

THE rich development in species of many of the genera important from the garden standpoint is noteworthy. It will be a surprise to many to learn that the three Pacific states possess no less than 17 native Pines (there are as many as 8 in the San Bernardino Mountains alone), the same number of Oaks, 15 Mistletoes, 46 Willows, 45 species of Allium, 10 of Lilium, 15 of Fritillaria, 11 of Erythronium, 41 of Calochortus, 5 of Veratrum, 10 of Iris, and certainly of some of these, notably the Irises and that glorious genus Calochortus, the full tale is not yet told. Despite the extravagance of Liliaceae, four Agaves in the hills and deserts of the extreme south are the only Amaryllids we have.

Both horticulturally and botanically the particular glories of the Pacific flora revealed among the families treated by the present volume are undoubtedly the Liliums, Irises, and Yuccas, the amazing development of Calochortus, and, crowning all, the conifers —4 families, 15 genera, and 51 species of them ranging from the noble Sequoia to the common Juniper, and a genuine Yew. But in trees with edible nuts the Pacific states are curiously poor. Chinquapins, pinons, and acorns, beloved of the Indians, we have in plenty, as also a Walnut and a Hazelnut, but no Beeches, no Hickories, or Pecans, no Butternuts, no Chestnuts.

FABRICS FOR THE HOMELIKE HOUSE

ELLEN D. WANGNER

Photographs by courtesy of the Orinoka Mills, Quaker Lace Co., L. C. Chase & Co., Sanford Mills, Shuttlecraft Co., Inc., F. Schumacker & Co., Merrimack Mfg. Co., Elms & Sellon, Woodville & Co., Standard Textile Products Co.

Materials of Modern Make that Withstand Sun and Weather—Waterproof Textiles for Outdoor Use and a Rich Diversity of Fabrics for Upstairs and Down

TOO often, a change of hangings is demanded because of some new fashion or for the mere sake of variety, but most frequently of all because the old ones have faded! The most carefully decorated room can not be beautiful with faded hangings. Nor are they necessary! It is now possible to secure guaranteed sunfast velvets, damasks and chintz, linens and brocatelles, velours and madras, sheerest nets and light-weight materials, plain, striped, or figured. These come in such wonderful hues and tints, such shades and texture that it seems as though the modern manufacturers had called up the genie of the Arabian Nights to bring to us the beauty of the world! In likable, livable, fadeless colors, in pattern and quality these are so intrinsically good that they are lifted above and beyond the mere vagaries of fashion. Defying alike the sun and the washtub, textiles as lovely as anything the world has ever known are now offered to the home-maker.

The making of decorative textiles is as old as history itself and from the earliest times the motifs and colors have held special significance. Each country has woven some of its story into its textiles, many have expressed some phase of their religion. Green is a holy color in Turkey, not to be defiled by walking on it and, therefore we do not find green in a Turkish rug. The Persian weaves his temple into his prayer rug and can kneel before it even in the desert. History is pictured in the tapestries of Tudor times and even the texture of the fabrics tell some story. Can you picture "bluff King Hal" or Elizabeth, for instance, in rooms with the delicate hangings of Marie Antoinette?

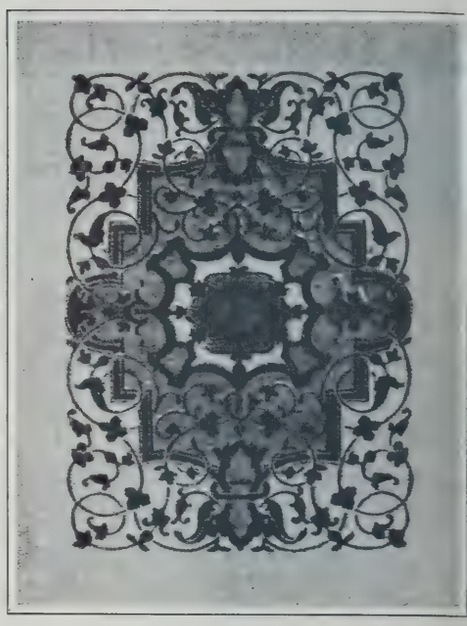
To study the origin of cretonnes and chintz, even of calicoes, will carry us to India and Portugal. In the Orient, we first find silk and hear of that weary little girl-empress of China who, in utter boredom, unwound the first cocoon. It was in the Orient, too, that the sheer loveliness of silk was varied by patterns that gave us what we now call "brocades."

It is always interesting to see how an artist furnishes her home. For the curtains in her drawing room Neysa McMein chose filet net and over-draperies of colorful taffeta which veil but do not obscure the view. At the same time they permit the windows to serve their primary purpose of admitting light and air

Bow-knots and urns, festoons or garland may point to some designer of centuries ago. Velvets and velours carry tales of Spain and Italy, India, Persia and China, of caravans crossing the deserts and of Arabs and Mongols. The very word "damask" is but an abbreviation of Damascus whence this textile got its name.

The history of mohair dates back to Biblical times when rugs were made from the silky hair of the Angora goat. Mohair for upholstery is one of the best known and well-liked fabrics, not alone because of its wearing qualities but because the modern mohair velvet has all the beauty and softness of silk. Mohair has two and one-half times the strength of wool, and since it resists moisture to such a degree, proves a most practical material for use in seashore homes. The new designs in mohair suggest the beauty of brocade and damask and the colors range from lovely Chinese blues to pastel tones and to interwoven effects that lend an iridescent gleam to this material that we have so long associated with car seats and seen only in geometrical designs. For libraries and men's rooms a most unusual effect of softness and durability is gained by combining leather and mohair in upholstery. In dark blue, there is a sense of richness that is most pleasing. Leather furniture is apt to seem cold; combined with mohair, this suggestion is lost.

From the far-off days when Pepys ordered a "chint for my wife," chintz and printed fabrics have ever been associated in our minds with the welcoming interiors of the English cottage home, and English styles in this fabric have been in great demand, so that we are apt to quite forget that we owe these printed textiles to India. The lovely designs and fine workmanship of the early India prints have



Suggesting the texture and softness of brocade, the wool mohair on this chair clearly shows the decorative qualities of this dependable fabric that now may be had in practically all tones and designs. The "Cameo" pattern mohair on the right is wrought by a recently developed new process which builds up the design as if embroidered. It is exquisite in coloring that never looks the same in any two lights

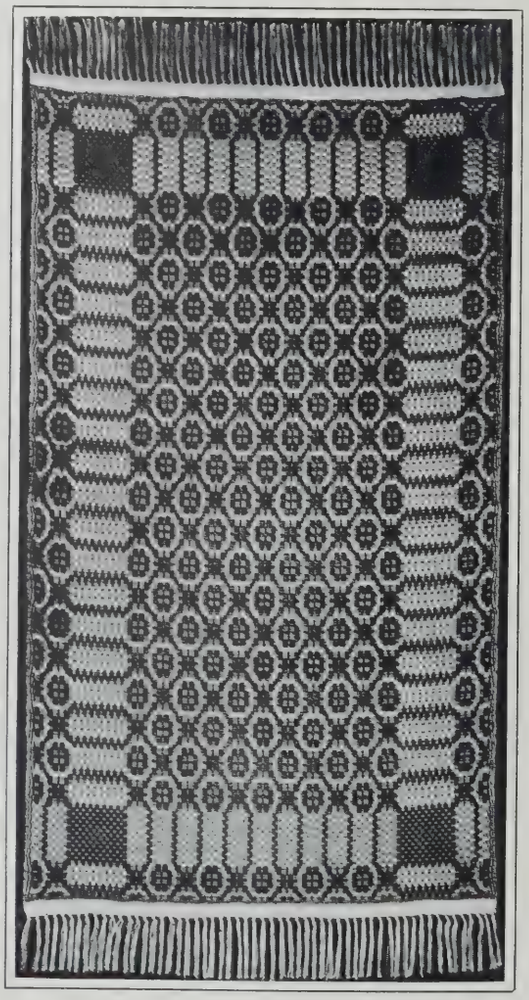
never been surpassed and to-day we are satisfied if we can only equal them. This the manufacturers surely are accomplishing and the modern interior may now be either gay or colorful or in softest tones in these printed fabrics. One that is so beautiful as to be fit for any room in even the stateliest home is the block-printed linen reproduced on page 474. With a background in oyster-white, the design is in mellow tints of blues and browns that lend an air of antiquity and beauty. Like most of these materials, it comes 50 inches wide. Where once printed linens, cretonnes, or chintz were considered as suitable only for bedrooms and were produced almost entirely in light colors, they are now used throughout the whole house and may be had in the rich, dark tones and designs of old tapestry. Among the new materials is a sunfast chintz gay with birds and flowers and nosegays and which, through a new process, gives a hand-blocked effect that is most decorative as well as unusual in material so reasonable in price.

Another new material that holds much of interest for the home-decorator is crewel-embroidered linen. This lovely fabric that follows so closely the traditions of another time, comes 50 inches wide and with its suggestion of handwork will lend to any room that little touch of individuality for which each homemaker strives. To further aid the interested decorator, the old designs will be done for her on her own material on request. It is but a step from these crewel-embroidered linens to the reproductions now being made in many New England shops of the old hangings and draperies. Patterns that came with the Pilgrim Mothers are still being woven into counterpane and casement cloth.

As if this were not beauty enough, there are the lovely Toiles—hand-blocked French linens that follow the best traditions of the famous Toiles de Jouy. These new materials employ not more than three colors, and the method of printing lends the softness and charm that comes from slight irregularities. The mellowness of age seems held in these modern linens, making them suitable not alone for draperies and upholstery but for wall panels, to bring just the touch of distinction to a room. And—speaking of panels—we at once think of the old tapestry panels and then of the great progress made in this modern weaving. All that is beautiful and worthy of cherishing in the old tapestries are shown in those of to-day, and nothing could be lovelier for a wall-panel or to bring color to an over-mantel piece than a square or strip of these beautiful weaves.

IN BUYING draperies or upholstery material, the house itself should be considered. Is it a simple New England home? Is it of the Colonial type? A country home or a city apartment? This all enters in. A country home may be hung entirely with block-printed linens, flowered chintz, or the new cretonnes that will lend an air of richness and suitability. The formal city apartment may need heavier and more elaborate hangings.

The next point to consider is color. For-



Looms are again whirring in New England reproducing the old designs in rugs and hangings

In all the rich tones of age-old tapestries, this modern cotton fabric is attractive either for a colorful frieze or, if cut in sections, a gay panel

tunately for our health's sake we are learning to want color. Soon we shall learn how to use it. In some of the fabrics today, a Bird of Paradise seems to have run amuck in a paint shop. Such novelties of the moment do not tend to create a sense of hominess and comfort, which color can so easily do if carefully chosen with regard to the needs of the room. A dark room will spring into life with yellow hangings that catch and hold each beam of light, whereas red would add to its somber tones. Before any material is decided upon, there is still another test for it—it should be tried in two lights, sunlight and artificial.

For curtaining windows, there are the sheerest and softest materials (many with all the luster of silk), figured madras and nets for sash or glass curtains with fabrics in harmonizing tones in heavier materials for over-draperies. One of the loveliest novelties for the window is a heavy, silky, crinkled, sunfast material in either cream, oyster-white or tones of green that comes with sunfast and tubfast fringe to match and that is to be made up into shades! It rolls easily and accentuates the window as a decorative feature of the room.

In this study paneled in dark wood, the windows were depended on to provide the necessary color. Sunfast velvet in deep crimson for the pillows, with double-faced damask hangings and figured cream net glass curtains bring not only the desired color but also lend a fine sense of warmth and charm

For French doors and windows that are becoming such attractive features of the modern home, there are silky nets and gauzes, figured or plain, cream or colored, thick enough to screen the room from the outside, thin enough to admit light and air and lovely enough to harmonize with the decorative plan. Once these delicate colors would have been considered a luxury, so quickly would they have faded. Now they may be had in unfadable hues to lend to the whole room just the glow or soft tone desired. Whether these be net or voile, lace or chintz, single or double faced, they are colorfast and lovely, thus doing away with the custom that more and more are we coming to abhor—the taking down of fluffy curtains in the summer, leaving our windows bold and staring with nothing but a stiff shade to hide their nakedness!

It is all but impossible to put into printed words all that may truthfully be said of the coloring of these new frabics! Not only may the shade and its fringe blend with the glass curtain so that this screening of the window may be a unit of color, with the over-draperies in heavy, double-faced materials of rich color and figured design, but there are plain materials made to match each and every color! For upholstery, this does away with the suggestion of too much design in the room and permits both furniture and draperies to play a distinct and separate part in the furnishing. Does the paneled library need the warmth of "Frou-Frou" with its rich yellows, blues, and greens? Then is there a plain blue, yellow, or green for cushions and furniture. Do you want the lovely "Pompadour" in blue and black silky stripe with pale pink rosebuds for your guest room? Then may you have for chaise longue or cushions or even bed covering, dainty plain materials in any one of these shades. Best of all, these firmly woven fabrics, many of them of fibre silk, are double-faced and require no lining.

Right here, the word "rayon" (fibre silk) or as so frequently called, "imitation" silk, should be understood. It is not an imitation but is a distinct product made from a very high grade of wood pulp, so successfully treated by modern scientists that the threads look exactly like silk and are wound on spools and woven in the

same way. The use of this new triumph in weaving lends to materials containing it a brilliant, silky sheen that in some of the heavier sunfast fabrics suggests burnished metal or the use of heavy gold and silver threads.

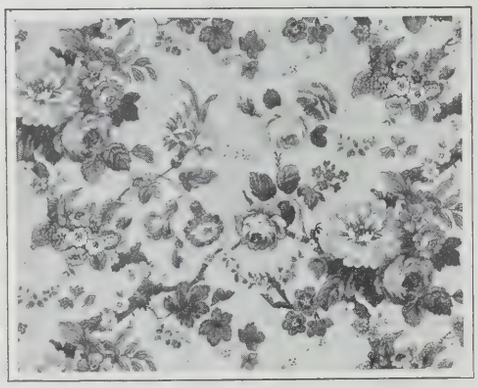
Velour is another dependable material that holds beauty and long life in its velvety folds. It—too—comes in sunfast shades, even in the cheaper grades. Velours may be had in all the new tones and shades, as well as the well-known colors of taupe and mocha and blue; and it comes in figured and cut patterns that are most attractive.

Nor are these beautiful cloths for the heavy purse alone. They come in such wide widths and in such varying prices that they are economical as well as decorative. It is not economy to buy some cheap fabric that will not hold its color.

Sunfast velour for over-hangings in rich deep tones make a delightful contrast to the glass curtains of fine net

only beautifies but preserves the wall, almost a guarantee against cracking of the plaster. Another product in lighter weight and also waterpoof may be had in good colors for curtains in bathroom, sleeping porch, or sunporch—to be made new in a moment if spotted or soiled.

With all this beauty of the textile world reproduced for us of to-day, no home need be devoid of the right color, the right material to lend loveliness and that indefinable quality called "homelike." Neither need the colors fade nor silk crack! For materials are to be had that are not only sunfast and tubfast but that are guaranteed to live up to all such claims made for them, providing satisfaction as well as beauty.



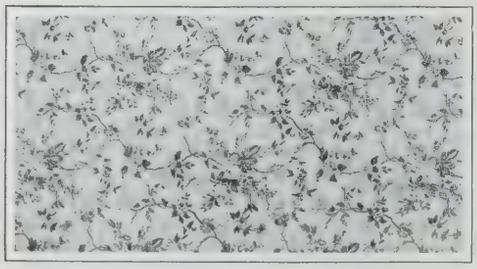
The decorative possibilities of cretonne is shown in this pattern so reminiscent of sprightly English prints

Not for the inside of the house alone are there gay and colorful materials for hangings. For living porch and terrace, for sunporch and pergola, a new process called "waterproofing" preserves the cloth from moisture or spots and gives a luster not unlike that of glazed chintz, intensifying the colors Material so treated can be left out in the rain and be easily sponged off when soiled. And this brings us to an old friend in a new guise for use in cushions or curtains, for wall coverings or for use out on the porch, a material that to most of us has meant only a de luxe sort of oilcloth. To-day this comes in embossed effects that are rich in design and color or it may be had in plain, neutral tones, fadeless, waterproof, desirable. Using this fabric as a wall-covering serves a double purpose—it not

In tapestry design and coloring this is another pattern of the washable wall covering described above

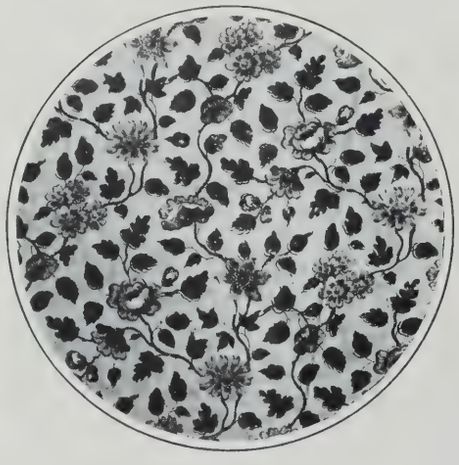
In chintz designs and colorings this washable wall covering is both attractive and practical

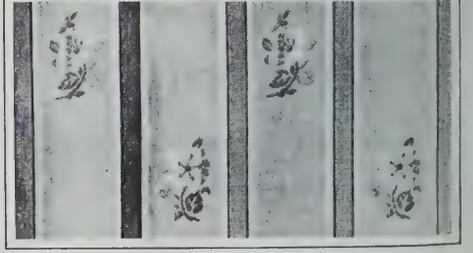
Block-printed linens with soft blues and tans suggest age-old fabrics and are lovely for the most formal room



The livable quality of any room would be enhanced by this chintz in sunfast colors

This piece of old English glazed chintz shows clearly the characteristic delicacy and restraint of design of these old fabrics





In rose and green with small rosebuds this sunfast, tubfast, Pompadour silk is particularly fitting for bedrooms

SUMMER ACTIVITIES OF SOME FLOWER SOCIETIES

LEONARD BARRON

The Recent Fête of the Rose at Syracuse—Building Order Out of Chaos in the Peony Group—Present-day Development of the Gladiolus

DURING the last week of June the American Rose Society celebrated its 25th Anniversary with a meeting in that center of Rose appreciation, Syracuse, N. Y., the home city of the outgoing president, Dr. E. M. Mills. The occasion was most appropriately taken for the dedication of a memorial pavilion in the municipal Rose garden in Thornden Park. This pavilion which forms the central feature of the E. M. Mills Rose Garden is a combined gift to the city of three families who in this way preserve the memory of three noble-minded and public-spirited citizens whose respected lives were largely devoted to the popular interests of the city.

The active local Rose Society has accomplished much in the city of Syracuse and environs in stirring up appreciation of this flower, in spreading a knowledge of Roses that makes the district distinctly individual. Particularly noticeable are the fine production of bloom and general all-around good appearances of the varieties Mrs. Charles Bell, Lolita Armour, and Mrs. Ambrose Ricardo. I was surprised to find a favorite variety, Padre, looking so utterly different as to be hardly recognized. Floriferous and vigorous enough, yes, but in this Syracuse garden lacking the grossness and intensive color that characterizes it in our Long Island trials. So much for varieties.

The annual meeting of the society held in the garden of Mrs. Frank Hiscock had nearly three hundred in attendance—eloquent enough tribute to the progressive work of the Society which now numbers more than four thousand members. The American Rose Society does much for its members, especially through its "Annual," which, under the able editorship of Dr. J. Horace McFarland has become a standard library of contemporary Rose knowledge for almost the world. It was fitting indeed that that gentleman's years of humane service should have been appropriately recognized on this occasion by the presentation of a handsomely bound copy of Miss Ellen Willmott's superb monograph "The Genus Rosa" by the officers of the Society.

Mr. F. L. Atkins was elected to the presidency and Mr. Robert E. Pyle is continuing as secretary.

The visiting members were received in various gardens of the neighborhood and carried away particularly pleasant recollections of the gardens associated with Mrs. Frank Hiscock, Mrs. Harold McGrath, Mrs. Robert Day, and Mrs. Frank Soule, and also of Mrs. Soule's country home at Vandecamp which holds a rich collection of modern varieties over which the guests lingered for hours.

The American Rose Society is by all odds the most successful, the most numerous in membership of all special flower societies, and sets a standard much to be envied by other organizations. It is not only because the Rose has such an appeal of sentiment as well as of beauty to the public at large but also because the Society itself in its officers actually renders service and does pioneer and educational work for its members.

WHAT we have said about the Rose Society is not in any way to be construed as reflecting on the service of the American Peony Society, which in its twenty years of persistent work has produced order from the chaos and mass of Peonies in nomenclature out of which indeed it grew. To a large extent it set the pace for other organizations that have followed its course. It has been distinctly educational from the beginning and the possessor of its bulletins, which now number twenty-four, has a fund of Peony fact that is a substantial monument to the great upbuilding work of Prof. A. P. Saunders who so long served the Society as secretary and editor and whose mantle seems to have fallen on worthy shoulders in the person of Mr. W. F. Christman, of Minnesota. We hope to have something about the Peony's season in retrospect in the September issue.

PLANT lovers who are making their way through western New York the early part of this month should not forget that the American Gladiolus Society holds its 16th Annual Convention and Exhibition at Rochester on August 12, 13, and 14, in Building 5, Edgerton Park.

The work that this organization has been steadily carrying on in past years is now beginning to bear fruit, and out of the Gladiolus turmoil has come a mass of individual growers' pet varieties, that may be described as a Gladiolus consciousness, and certain types have come to the front as definite standards of merit against which newcomers must be measured.

In view of the great variety of color in the Gladiolus and the flexibility of its planting seasons and flowering periods, this flower, which has become so thoroughly at home among us, is steadily assuming a more important place in our garden programs. Out of the turmoil of varieties, the present crystalization that enters standards is a helpful and progressive sign, and the Gladiolus—far from being a thing of the past—may be confidently looked at with the promise it contains for the future—that, perhaps, rather than being judged for its present-day merit, unquestionably great though it be. Among those who keep in intimate touch with the progress of garden affairs there is a growing realization that the great day of the Gladiolus is yet to come.

Two Painting Hints for the Summer Home Owner

WINDOW screens that have become rusted through exposure to the weather may be remarkably freshened by a coat of thin varnish. It is important to prevent the liquid from filling up the mesh, and this is a simple matter if the varnish is not too thick, the light good, and the brush firm.

Not only are the screens vastly improved in appearance, but curtains blowing against them are not in danger of becoming stained from rust. The coat of varnish also prevents little bits of wire from rubbing off into the hands of the person trying to raise or lower the screen.

The varnish for the frame may be thicker and applied in the regular manner.

Black automobile enamel (purchased at any paint or hardware store), considerably thinned with liquid dryer, makes a very satisfactory finish for wicker porch furniture which may have become stained from exposure to dampness and dust.

The first coat on the natural material must be applied very carefully with a small brush so that all the reeds will be covered. Allow several days for the enamel to dry thoroughly. Freshening coats in succeeding seasons are more easily applied, and the enamel should be only thick enough to cover.

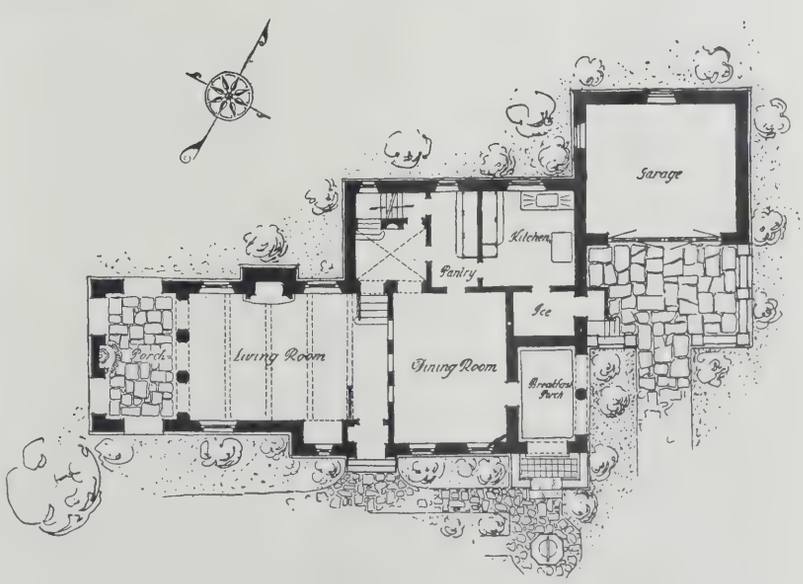
Where Italian Architecture Meets the American Landscape

Home of
Mr. Francis Coppicus
at Bronxville, N. Y.

Rosario Candela, Architect
Loutrel W. Briggs, Landscape Architect

Photographs by Amemiya

Not an imitation, nor an adaptation but a straightforward expression in the designer's natural speech, as it were, this dwelling by Mr. Candela which so frankly bespeaks Italy is nevertheless curiously in harmony with its New World setting. Somehow both architect and landscape architect have sensed a delicate situation and carried it to a triumphant conclusion—certainly there is no effect of the exotic, nothing disturbing or bizarre



A compact and comfortable arrangement with plenty of space but no waste—the ingeniously attached garage and the breakfast porch with its pleasant outlook across the well-head (see lower picture on opposite page) are features worth the home builder's attention

THE CASE FOR FALL PLANTING

By
M. L. FULLER
Garden Designer

Photograph by Mattie Edwards Hewitt

Getting a Step Ahead of Spring by Setting Shrubs, Perennials, and Other Amenable Stock in Place This Autumn

FALL planting is no longer an experiment. It is both practical and desirable. When handled properly it often offers several advantages over planting in the spring.

Yet the question is still frequently asked whether fall planting of shrubs is safe or desirable.

It is apparent that the severe freezing common in winter would be hard on new plantings not thoroughly settled into their soil; also that the thawing and freezing of winter and early spring might heave the soil and loosen or expose the new roots. Winter winds, too, are stronger than those of summer, and more likely to loosen and injure newly planted trees and large shrubs.

Nurserymen state that both spring and fall have different advantages as a time to plant, and that there is little choice between the seasons. Personal observation and experience indicate that fall planting may be done with uniform success if the following requirements are observed:

1. Select right kinds.
2. Use right methods of planting.
3. Provide proper soil drainage.
4. Mulch for winter protection.

A rule for selecting the right kinds for fall planting runs rather broadly thus:

Do not plant:

a. Late blooming shrubs and perennials, such as Butterfly-bush, Judas-tree, Rose-of-Sharon, Anemone japonica, Hardy Chrysanthemum.

b. Thin barked trees, such as Birch, Beech, Ginkgo.

c. Fleshy rooted trees, as Magnolia, Tulip-tree.

d. Any of the following: Lombardy Poplar, Willow, Horse Chestnut, Mountain-ash, Kentucky Coffee-tree, Red or Silver Maple, Vines, English Ivy, Climbing Roses, Hybrid-tea Roses, Perpetual types of Roses.

Plant only in autumn:

Bleeding-heart, Leopard's-bane, Hepatica, Wake-robin, Bloodroot, Wild Sweet-William, Peony, Iris, Lily (other than the stem-rooting kinds).

After making a safe selection there are additional precautions to be observed in connection with fall planting:

a. Order from a near-by nursery if practicable—other things being equal, the shorter the shipping distance the better for the shrubs. The plants are less exposed to drying en route. Also similarity of climate is a factor.

b. It is often safer to get stock from a nursery to north of your locality than that from a warmer climate. Northerly places are likely to have earlier frosts, and stock for fall digging there is likely to be in a more thoroughly dormant condition by a given date than nursery stocks farther south, and therefore safer for your planting.

c. Insist on obtaining stock that was not dug till after the occurrence of a killing frost.

Trees and shrubs dug before any killing frost has occurred have not become sufficiently dormant for handling, and they suffer a shock in transplanting and shipping that makes them a potential loss.

d. Lastly, insist on good roots. Shrubs dug with the digger set too high lose most of the smaller rootlets and sometimes too much of the large roots also. Poor roots make a bad beginning.

UNDER "right methods" the first step is the care of the shrubs when received. Unless they are to be immediately planted, shrubs should be promptly heeled in; that is, placed in a trench deep enough and wide enough properly to accommodate the roots and allow them to be tightly covered with soil and then soaked with water, and then further covered with dry earth. This thorough soaking of the trench until water stands above the first earth covering, settles the earth closely about the roots, provides moisture, excludes the air, and gives excellent protection.

The next step is proper preparation of the soil to receive the planting. An old adage runs: "Know your soil and see that it is rightly prepared." This is wise at any time, and important in the fall, for improper soil conditions can do more harm to new plants through the winter than in the average summer.

Over the greater part of America the original topsoil was and is fertile, being made up from the decay of its crops through countless seasons past. But in many towns and cities this topsoil has been stripped off, or covered with miscellaneous filling, to bring the surface to an adopted grade. Therefore just dig down a foot or two, or even more, in several places, and know just what your lot has. A good soil must have plenty of humus i. e. decayed vegetable material, and is usually dark colored. It must be porous enough so that air and water can penetrate, and its particles must be fine enough so that the moisture clinging to them will not readily dry out. The soil must not be sour or acid. If the top 8 or 10 inches is good, and the subsoil hard and impervious the small plant rootlets reaching the subsoil are likely to curl and die. For dependable growth such subsoils must be loosened up. To plant without doing this is to invite failure whenever a season is unfavorable. On many lots, soils that are black and were originally fertile have been exhausted by the roots of neighboring trees, and must be fertilized. The standing growth of plants or grass will usually show whether the soil is rich.

If the soil be hard, or packed, or lumpy, loosen and pulverize thoroughly, and dig in several inches of well-rotted manure or leafmold. This will be a permanent benefit, and will greatly aid in forcing growth of the young plants in the first spring and summer.

Some types of soil present special difficulties. Clay soils are composed of very fine particles that often pack too tightly and prevent air and water from percolating enough. These soils also do not drain readily, and when waterlogged by a wet season they remain too wet and heavy. The heavier clay soils are often hard and lumpy. Lumps make it difficult to pack the soil about the roots. If hollow spaces remain they may admit air to the roots and injure the plants. Again, clay soils often heave in winter or spring, tearing the roots or laying them bare. This can be prevented by mulching as described in a later paragraph. Clay soils, particularly the heavier clays, should be loosened up by mixing-in sand, wood ashes, sifted coal ashes, plenty of leafmold, or well-rotted manure. Coal ashes and sand have no value except to loosen the soil. Wood ashes do that and also furnish potash and help overcome acidity. Leafmold or well-rotted manure provides humus which is necessary to plant growth but is not sufficiently present in most soils. Clay soils not properly prepared would be especially risky for fall planting.

Sandy or gravelly soils are too coarse-grained, letting rains settle through and away too quickly, and admitting air too readily to evaporate the soil moisture that clings to the soil particles. Sandy soils therefore need clay worked into them to check evaporation and leaching; also the adding of humus or well-rotted manure to increase their plant

food. Both of these are necessary to secure good growth the following spring and summer.

For enriching soils the stable manures are generally better than commercial fertilizers. Some commercial fertilizers give quicker effects and are good to use at planting time. Bonemeal serves the double purpose of enriching the soil and correcting acidity. The stable manures rank for most purposes in the following descending order: cattle, horse, hog, sheep, poultry. Cattle manure is "cool" and can be used at any time without hurting the plant rootlets. Horse manure is "hot" and is likely to heat in the pile, and to "burn" the plant roots if used when fresh. It should rot in the pile for a season before being used. Sheep manure is cool and chicken manure is also "hot" and to be used with care.

Acid or sour condition of the soil is often shown by the growth of sheep sorrel, and of green moss or mold on the surface. Blue litmus paper squeezed tightly into a slightly damp handful of acid soil, will turn to a reddish color. An acid condition interferes with the growth of many plants. It is corrected by scattering lime or ground lime-rock on the soil. Lime-rock is used 1 to 4 tons per acre (10 to 50 lbs. per square rod), according to the sourness of the soil. Bonemeal corrects acidity quicker than lime-rock. Use 600 to 800 lbs. of bonemeal to the acre.

PROPER soil drainage is perhaps the most important item in successful fall planting. Wet soggy soil means failure. The water that clings to the soil particles is what is used by plants. Other water is surplus and needs to be drained out. If not so drained it will do more harm to roots in the freezing weather of winter than in summer, and fall planting would suffer more than spring planting from the same lack of drainage. Drainage is especially needed in clay soils. Sloping ground usually drains itself. Level ground often needs a rock filled trench or line of tile deep enough to take the surplus water from the root zone of the plants.

Winter mulching is a necessity for shrubs and trees newly planted or transplanted in the fall, and is a profitable insurance against winter killing. It protects the roots from the temperature extremes so common in Middle West winters. It prevents excessive evaporation in mild or dry seasons; and retards the premature starting of growth in abnormally warm spells of early spring.

For evergreen trees, mulch with straw, or the leaves from hardwood trees (never from soft wood, as such leaves are too often infected). Mulch peony beds with leaves. Use well-rotted manure for trees and shrubs. For perennials lay twigs and sticks on the beds first, to prevent smothering by the mulch. For trees place a ring of material 3 to 6 inches thick as wide as the root system.

Trees should also be supported by guy wires, to avoid loosening or breaking of roots by the winter winds. After the earth has been settled by spring rains the lighter winds of summer are less likely to damage the roots.

To summarize:

The chief disadvantages of fall planting are:

Though only in its first season at the time of photographing this border on the GARDEN MAGAZINE & HOME BUILDER *grounds at Garden City, Long Island, has already achieved an air of comfortable establishment. Autumn offers favorable opportunity for the planting of many things and the promise of quick effects next spring*

1. The danger of loose earth, with air spaces about the roots when improperly planted.
2. Thawing and freezing which heaves the plant and may break or expose roots.
3. The freezing and splitting of stalks that had too much sap.
4. The wrenching and loosening by winter winds.

All of these can be avoided by the methods described.

The direct advantages of fall planting are:

1. The soil is nearly always more friable and in better condition for planting than in spring.
2. Better nursery stock can be obtained as a rule. When nursery digging is delayed by a late or wet spring, planting sometimes can not be done till hot weather is nearly arrived. This is very hard on plants, and is avoided by fall planting.
3. Fall planting affords longer time and less hurry.
4. Notable gain in time, growth, yard effects, enjoyment. Soil is thoroughly settled about roots by spring. Rains push these along while delaying spring planting, giving fall plants often 3 to 5 weeks start. Early blooming shrubs planted in the fall often give a wealth of blossoms before the same varieties planted in spring have gotten well settled into the soil and ready to begin growth.

[The author writes from her home in central Illinois that "the fall planting season in this latitude of the Middle West runs from about October 15th to December 10th. It rarely begins earlier than October 15th and should wait till the first killing frost. Planting sometimes continues later than December 10th. It may be resumed after the first temporary freezing of the ground, which usually occurs in November. Work naturally has to stop when the ground freezes too hard to dig conveniently. The average date of first killing frost is about one day earlier for each 15 miles northward, and one day later for each 15 miles southward."

Gardeners in different sections of the country can easily figure out variations according to season and their particular locality, with the general proviso, "The earlier the better."—ED.]

Flowers From Abraham's City

JOHN W. HARSHBERGER

Professor of Botany, University of Pennsylvania

Photograph by courtesy of the University Museum, Philadelphia

Flowers Fashioned of Shell and Stone Which Have Outlasted Sixty Centuries

FOUND in the little Temple of Tell El Obeid on the outskirts of Ur, these remarkable stone and shell flowers are older by two thousand years than the patriarch Abraham who long made his home in that Chaldean city. Dating back then more than sixty centuries and evidently designed to resemble the flowers of Babylonian fields, these recently recovered relics are redolent of a very ancient civilization which is further revealed by other findings of the joint expedition in 1923-1924 of The University of Pennsylvania and the British Museum.

Excavation was carried on at the little mound of Tell El Obeid, about four miles out of the city of Ur, and in a near-by cemetery where we found the graves extremely rich in vessels of pottery, stone and copper, copper tools, flint implements, obsidian knives and, strangely enough, imitations of these stone and metal implements in baked clay. There was no doubt that we were dealing with some of the earliest tombs yet found in this country and we had little hesitation in attributing them to the fourth millenium B. C., or even earlier than that. The discovery in one grave of a clay vase bearing an inscription in primitive Sumerian characters proved that at this date the Sumerians were already in the land, and gives a peculiar importance to the few skulls which we were able to preserve, since they are alike to demonstrate once and for all the racial origin of this mysterious folk.

But if the cemetery well repaid us, the building which lies under the main mound has been yet more remunerative. This was a small temple raised on an artificial platform, approached by a flight of stone steps (this is a land where stone does not exist, and must needs be transported from afar) and with a façade of extraordinary richness. Tumbled down against the platform wall we found a whole series of reliefs which decorated the temple front, chief among these a frieze of cattle, their bodies hammered out of copper plates and their heads cast in the same metal and inset. The animals are all lying down, seen in profile but with their heads turned out to face the spectator, and they are eleven inches high by twenty-two long; the treatment of the heads is remarkably realistic, and as a work of art this frieze must rank high amongst the antiquities of all lands. Then there were copper statues of standing oxen, worked in the round, which stood against the base of the wall, and connected with them were masses of large artificial flowers made of clay with inlaid petals. Another frieze showed white oxen inlaid against a black ground; another a row of birds in white against black. There are columns entirely covered with inlay, beaten out.

Dating back 6,000 years, these flowers were recently found in the Temple of Tell El Obeid near the Chaldean city of Ur

Such finds would have been indeed noteworthy whatever period they belonged to, but these are the more surprising in that they are the oldest works of art in metal yet known. A marble tablet was discovered, inscribed in Sumerian, which records that this was the temple of the goddess Nin-khur-sag, built in her honor by the king of Ur, A-an-ni-pad-da the son of king Mes-an-ni-pad-da, and the latter is known to us from the king lists drawn up about 2000 B. C., as a ruler of the First Dynasty of Ur, the third dynasty to reign after the flood. Taken at its face value, the Sumerian chronology would assign our statues and reliefs to a date somewhere about 4500 B. C.; even if that chronology has to be modified, we can yet say that our month's work gave us the oldest dated example of man's handwriting and the oldest known triumphs of the art of Tubal-Cain.

An integral part of the dwelling and delightful in its simplicity is this porch at the home of Mrs. W. S. Whittlesey at Pleasantville, N. Y., Charles C. May, Architect

The Evolution of the American Porch

By

ESTELLE H. RIES

Photographs by Mattie Edwards Hewitt, Philip B. Wallace, Harry G. Healy, and by courtesy of the Boston Willow & Willowcraft Shops, P. & F. Corbin, P. A. Fiebiger, Brown Bros. Co.

IN AMERICA we exploit the porch. We are proud of it and, indeed, the more porches we have, the better satisfied we are. Living porches, dining or breakfast porches, upstairs bedroom porches, children's play porches, kitchen porches, sleeping porches, and the all-year glassed-in sun porch are our favorite resorts.

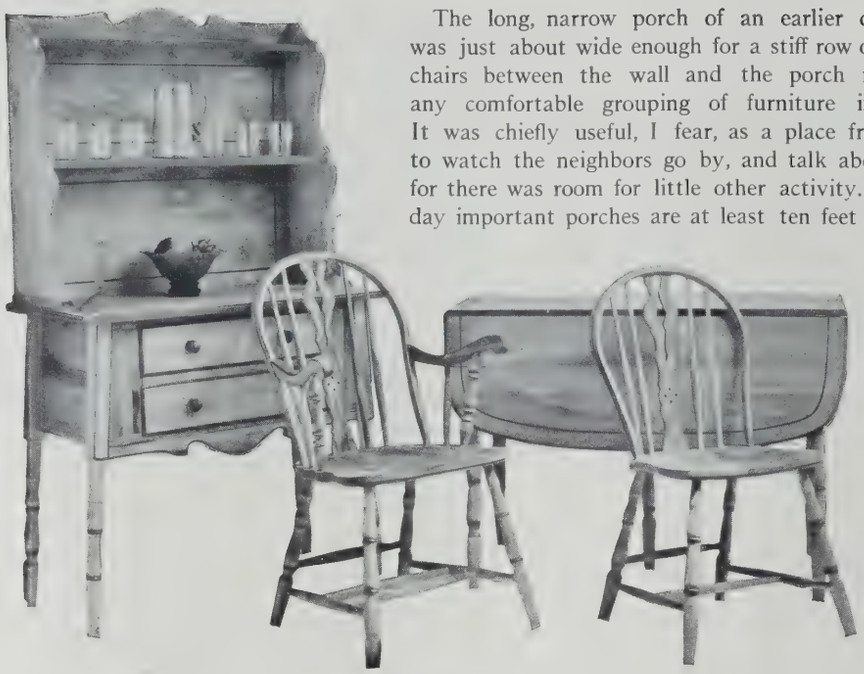
It was natural at a time when every visitor was a potential enemy and wars were the rule of the day, that an exposed porch should be the least of man's wants. In Europe even to-day, porches are not made much of. The Italian loggia is a recessed arrangement like a gallery, usually on a second floor. The Spanish patio is surrounded by the house itself and is not seen from without. The English garden, usually at the rear of the suburban house, is so adorable a thing that porches are out of sight of the roadway so that they may look upon the flowers, and are not seen by the passerby.

Nor were porches much more popular at the time of our Colonial ancestors. Their strenuous life gave them sterner problems than how to live agreeably; they were grateful to survive at all. Only as the times became settled, did porches gradually find favor.

To-day we feel that a country home cannot really be comfortable without at least one porch. Even in the Northern states, the summer sun makes it impracticable to sit on unprotected lawns or uncovered terraces. We want an open yet a covered space, closely connected with the house itself to which we may bring our household tasks and recreations.

Until recently it has been our habit to have the living porch at the front of the house, but there is now a tendency to secure more privacy by locating it at the side. The public may then enter by an independent door while the occupants of the porch are undisturbed. But the chief factor in determining the location of the porch should be the exposure to the sun. A breakfast porch demands an east outlook. The summer cottage type of house wants a cool porch, and other things being equal, a northern aspect would suggest itself. A sleeping porch, on the other hand, will be best protected if it faces south.

ONE of the most important considerations in the design of a house is to see that the porch shall look like an integral part of the building, and both its material and its form should be selected with this in mind. We can all remember when, no matter what the



Attractive and practical for the dining porch is the breakfast set above. Following closely the Windsor traditions, these chairs may be used singly in the sun-room or dining room with Early American furnishings

The long, narrow porch of an earlier date, that was just about wide enough for a stiff row of wooden chairs between the wall and the porch rail, made any comfortable grouping of furniture impossible. It was chiefly useful, I fear, as a place from which to watch the neighbors go by, and talk about them, for there was room for little other activity. But today important porches are at least ten feet wide, and the furnishings may be selected and arranged to give pleasure and comfort.

THE furnishing of the porch will depend to some extent upon the architecture of the house and the material of which it is constructed. Since three of the sides are generally open, there is usually but one important wall of whatever material the house is built—wood, brick, stucco or stone. Some of these materials suggest finer detail and lighter scale in the furnishings. While the wooden wall calls for the wicker and painted types of furniture, the brick or stucco can support something heavier such as iron. Of course iron need not be used exclusively if it is felt to be less flexible or less comfortable, nor need it be entirely omitted from the more intimate porch if a note of formality is wanted.

It has been well said that the porch may be regarded as a means of bringing the garden into the house or, according to the point of view, carrying the house out to the garden. In either case there is a very close inter-relation, and the porch should undoubtedly preserve as much of the outdoor aspect as possible. Plants and flowers should be everywhere, in wall-pockets, floor jars, shelves before the windows that give upon it from the rooms, racks upon the walls, hanging baskets, and even vines. Songbirds in their decorative cages, and flashing goldfish in a small bowl are also accessories of interest.

If the porch is to give its rightful quota of happiness, it is necessary to plan it with those same ideals that we have in mind for the official living room of the home. To make it agreeable to the whole family, each member should be provided for in the furnishing; and just as within the house, the furniture should be arranged logically about an important piece of interest. Sometimes a small table or a swing or a chaise longue will dominate. But

material of the house, the porch was little more than a wooden shed. It would be mounted on a chicken-coop lattice showing glimpses of an ancient cellar, and its lines bore no relation to those of the house. But the porch generally projects prominently beyond the rest of the building, and unless it be relevant to it, will mar the whole architectural effect.

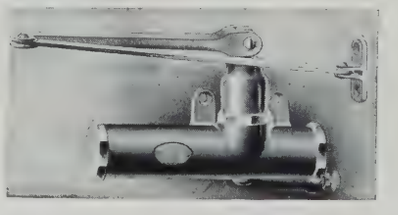
You have often seen a small house submerged under a massive, overshadowing porch, and you felt the lack of harmony and the restlessness of it. Large posts that are obviously too heavy for the adequate support of the porch roof are not only wasteful, but architecturally ugly. Porches that face out upon a broad expanse of private property or features of scenic interest should avoid the usual series of little posts and pillars that obstruct the view. Vine or trellis may shelter the porch facing out upon a public road from the eyes of the curious passerby and give a measure of privacy without interfering with the outlook.

Porches of great size are ordinarily not desirable unless they are planned for extensive entertaining. If they completely encircle the house, all the rooms are somewhat darkened, and the lowest story is deprived of sun. As a matter of fact, it is generally found that only certain favorite corners of a very long porch are used, so that much of it comes to be superfluous. A fine purpose is served by a recessed porch, set back into the body of the house in the manner of the Italian loggia. The absence of projecting roof lines permits sun to enter the interior rooms.

For terrace or garden these rust proof chairs are durable and distinctly ornamental

The graceful curves of the chair at the right and the fact that when closed it is but one inch thick makes it a most desirable addition to porch and garden furniture

A casement window adjuster, so constructed as to hold the sash firmly at any point desired, may be attached to either the top or bottom of the window



Easily attached to the top of a screen door out of sight, this check renders it noiseless

Simplicity in porch furnishings, with plenty of space and care for comfort in arrangement, is the secret of much pleasant outdoor living. The painted set above completes the dining porch at the Isaac T. Starr place at Laverock, Pa., and the cool friendly veranda below is at the home of Mrs. Alfred Hare, Ardmore, Pa.

whatever the arrangement, let there be a cozy informality and livableness about it. Hammocks, footstools, floor cushions and benches of various sorts, the steamer chair, the chaise longue, the rocker, are all welcome on the porch.

THE use of weatherproof materials and finishes for porch furnishings has contributed largely to the pleasant art of living out-of-doors. We no longer have to drag heavy chairs or tables into the house at the sign of a cloud, for an occasional shower does not harm our modern equipment. Roughly speaking, three types of furniture come under this heading: (1) painted wood; (2) painted iron; (3) painted wicker, reed or willow and the allied bamboo and rattan. This last type is in one form or another very suitable and justly popular for porch purposes, as endless color treatment is possible and its light weight permits it to be easily moved about into informal, sociable groups. Incidentally the comfort of these modern pieces far surpasses that of the stiff, high-backed, ill-weighted, slatted rocker of bygone years that had not even a decorative interest to bless itself with.

Furnishings that are intended to compete with nature may carry clear, vivid color. Yellow, jade green, Chinese blue and red are all admirably adapted for porch use. Needless to say, however, the color selected must harmonize with the color of the exterior of the house. Naturally, for instance, if the house happen to be of red brick, to enter immediately upon a porch where purple upholstery or orange wicker are the first things to greet the eye will prove decidedly unpleasant.

Until rather recently chairs were the only pieces obtainable in these types of furniture, but now almost any requirements may be satisfied. There are comfortable couches and settees, tables large and small, tea carts, electric fan stands, magazine racks, lamps and fern stands, to mention but a few comfort bringers.

Painted furniture is in excellent taste for porch service and combines charmingly with wicker types. Square dropleaf tables, oval or round tip-tables are convenient features for lunches or teas on the porch and a tea-wagon is always serviceable. The restful forms, gay colors, and great variety in which painted furniture may be obtained make it either a splendid nucleus for porch treatment or excellent in combination with wicker, reed, and the others. Again, its durability commends it, and it may be readily moved into any desired grouping.

Iron also offers durability and adaptability to color. While it is too heavy to permit of shifting, this gives it a stable dignity that is often desirable. There are available many fine designs of iron floor and table lamps, iron flower stands, iron wall-brackets, mirror frames, iron console tables, as well as chairs, especially of the Italian and Spanish types.

Further decorative interest may be had by cushioning the seats and backs of chairs with either plain or figured textiles—formal velvets or brocades seem necessary for the iron ones, while cretonnes and glazed chintz lend their charm to wickers and painted types.

WE STILL find it somewhat out of the ordinary to see the little house possessed of two porches of fair proportions, and yet the added comfort that a dining porch affords may be readily understood. The specific purpose, of course, is to provide a cheerful place for breakfast and informal meals, but there is no reason why it may not also be adapted to serve as an additional living porch too. It seems desirable to have two smaller porches as against one large one, for it is possible to get a more effective grouping of interests. For the persons who want to read or rest while other members of the family have visitors, the second porch is a decided advantage. It also gives the porch-lovers two different exposures and outlooks, without entirely surrounding the house and darkening the interior rooms. The dining or secondary porch may be an attractive feature architecturally, serving to balance the similar structure at the other side of the house and adding to the symmetry of the building.

Chief among the morale-producing factors of a successful modern home is an attractive kitchen porch. The back porch proclaims its little story to the neighborhood if it is littered with all sorts of discarded rubbish, marked by indifference and neglect. So also does it proclaim a story if it is kept in repair, freshly painted, and without the superfluous things that too frequently adorn it. A box seat built into the kitchen porch into which unsightly but necessary articles may be placed, will add to the orderliness of the back door outlook. There should be a comfortable chair and a work table so that some of the domestic duties may be conveniently performed here in fine weather. And why not structural flower boxes on the kitchen porch, and lattice in the back yard to shut off some of the promiscuous activities like clothes drying. Any house that has a garden may go a step further and introduce the charm of growing things right on the porch where their intimate beauty adds contentment and provides an escape from the realities of trying tasks.

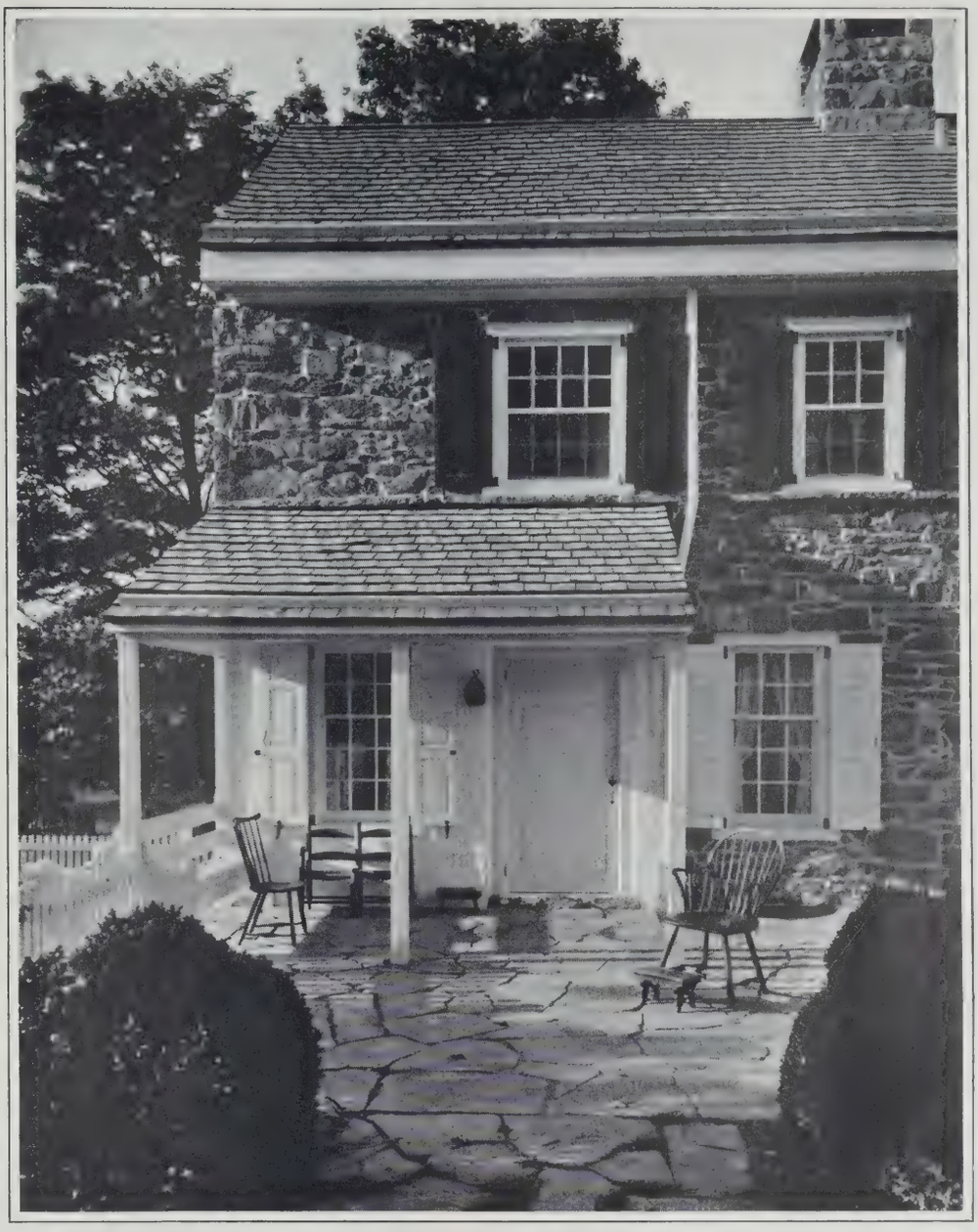
AS THE family grows large and the house grows small, the addition of a sleeping porch frequently relieves the overcrowding.

Carefully designed and well made this whole-reed furniture adds both charm and comfort to either porch or living-room and harmonizes with almost any architectural period or any color scheme

But in planning a sleeping porch after the house has been completed, great care must be exercised. In making an alteration of this sort, it is easy to create an ugly, top-heavy or otherwise misproportioned extension sticking to the house without any apparent foundation or raison d'étre. The sleeping porch should not be conspicuous, rather should it err on the side of invisibility, located with a view to suitable privacy, and of course be in complete conformity with the architecture of the house.

It is sometimes convenient to build the sleeping porch over a first-story porch —a sort of a double-deck arrangement which is neither difficult nor expensive. Such an arrangement extending at the side of the house in the form of a wing may be covered by the main roof of the house, and increases its apparent size. A second-story balcony of reasonable area may also be successfully converted to a sleeping porch. This need be nothing more than a projecting porch supported on brackets, or built on top of any flat portion of the roof. A dormer room often offers good possibilities for conversion into an outdoor sleeping arrangement if windows may be put into the sides. A good location for a sleeping porch is a corner of the second story, reserving only enough space for the bed. This is just like an ordinary bedroom, but smaller, and may be fitted with wide openings or with rows of casement windows. When these are open, the room is in effect an out-of-doors porch, but one that may be completely closed against the weather.

The sleeping porch should, of course, connect with a small dressing room, and with a bathroom, too, if possible. Let it be open on three sides, but screened in summer with rust-proof screens, and provided with double windows for winter. If located on the second floor of the house, it will have greater privacy and less possible annoyance from insects and odors.



From an architectural viewpoint very interesting and from a practical standpoint most alluring is this porch at the home of Mr. Joseph Hergesheimer. Dating back through many decades, this old Pennsylvania house has been skilfully adapted to modern needs by R. Brognard Okie, Architect

THE floor of the sleeping porch should be treated to avoid leakage of rain below. Cement, stone, wood, tile and brick have all been successfully employed for the purpose. Linoleum and canvas are good floor coverings as they are practically waterproof and easily kept clean. The floor should slant slightly to one edge to drain, and if directly exposed to the rain, extra wooden slats above the floor will expedite drying.

The railing of a sleeping porch should be solid, and should reach two or three feet from the floor. The open part above should be provided with window sash and awnings or blinds to exclude too much early morning light. The screens need not interfere with the operation of awnings, as those are available which connect with a crank that works from the inside without moving the screen.

The equipment of the sleeping porch should be reduced to a minimum. A built-in bed with large ventilating opening may be placed in a small recess in the wall during the day, but an ordinary cot is the most practical stationary bed for a sleeping porch and should, of course, be an absolutely comfortable one, and as durable and weather-resisting as possible. A waterproof spread should be part of the equipment, as should also the invaluable sleeping bag for cold weather.

An enclosed sleeping porch that is practically a bedroom with a large number of windows, may assume in its furnishing something of the ordinary bedroom character and need not have so many weather-proof accessories if it is not exposed to the weather.

A sleeping porch properly planned may have every element of comfort, plus the added advantage of healthful living and a more intimate community with nature. Human perversity is such that if we *had* to be exposed to the wind and the cold and the rain, we would be more than apt to rebel. But if the plan does present a curious modification of "cave man" standards, yet it so fosters hardiness and the sense of well-being that comes with out-of-door sleeping that it has widely commended itself. Especially when all the discomforts have been eliminated, as in our modern sleeping porches, is this reversion to an ancient practice worthy of continuance.

In places where a regular sleeping porch is not desired, a small porch leading out of the bedroom often fills the bill, affording as it does the out-of-doors combined with privacy.

SUCH a porch may be simply furnished with a chaise longue, a small table and chair, or any other desired accessories and equipment. It also supplies an outdoor place for the children to play where they may be safe and not disturb their elders.

Surely the era of the porch is at its height, and it is undoubtedly true that it is a valuable and delightful phase of suburban and rural architecture in America to-day.

THE STORY of TWO CHINAS

By
ELLEN JEFFREY

Some Finely Finished Porcelains of Traditional Motif and Modern-day Make Which Befit the Country Home

Photographs by Mattie Edwards Hewitt and by courtesy of Ovington Bros. Co., Haviland China Co., William S. Pitcairn Corp.

The gay flowers and quaint shapes of this modern earthenware hold all the charm of the oldtime Leeds pottery. In its sturdy simplicity it brings both beauty and color to the breakfast table and even to the dinner table in the country home

IF THERE be one place in the house where, more than in any other, beauty not only may but should easily go hand in hand with utility, it is in the china to be had for the modern dining table. In no other art has the spirit of the old time craftsmanship been so definitely held as in the manufacture of china. Made in the potteries established hundreds of years ago, using the same rare patterns and designs, the modern dishes have all the old beauty and color, all the translucence and richness and soft glaze of the china famous for centuries.

In many varieties of china one may even look for the almost impossible quality of durability, especially in the bone china, for such ware is tough without being brittle and therefore does not chip easily. And even when chipped this china cannot absorb dish water or grease or any other substance since the body has been so thoroughly vitrified.

In many of these modern plates and platters the designs are signed by the artists themselves—pictures framed imperishably. The range of decorative treatment is truly remarkable. Odd shapes there are, too, to lend interest, and every color of the rainbow may be found.

To lovers of beautiful china the story of how these exquisite bits of table furnishings were first made is of more than passing interest. The Haviland china that we see so frequently holds the tale of a cup that led a man across the seas in a persistent search for the factory that made it. In the first half of the 19th century two brothers named Haviland opened a small shop in New York City where they sold the English earthenwares so beloved by the American home-maker. One day a cup was brought to them to be matched. Finer than anything of its kind that these men had seen, the head of this business house determined to find where it was made so that they might secure it for sale in their shop. It was difficult to find who had made the cup, and he journeyed from pottery to pottery, his quest finally leading him to France. In the quaint city of Limoges he found what he sought.

So intensely interested did he become in the making of this fragile, translucent ware that he prolonged his stay indefinitely, opening a school to teach the French potters and design-

Even the blues of Monday would be dissipated if the first meal of the day were to be served on this lovely breakfast set of cream and gold china (right). The new shape of the French coffee pot and the odd two-handled plate for toast are especially pleasing

One of the most attractive of the new chocolate sets is this in Haviland china (above), which both in shape and decoration is based on the Chinese urn motif. The coloring in dull blue and gold is particularly attractive

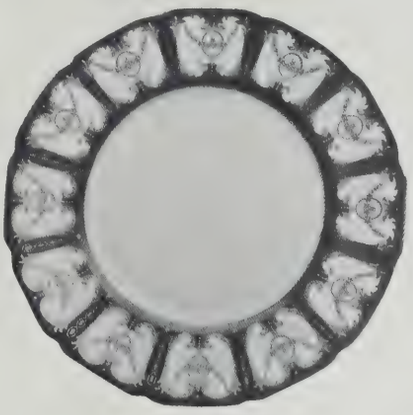
In deep cream china with a rich note of color in the yellow nasturtiums and gold handles this tea set in its generous proportions suggests the cheer and intimacy of a family gathering around the dining table

ers how to produce china fitted to the needs and demands of the American public. Throwing himself whole-heartedly into the work, he himself designed the new ware and had it made under his own supervision. The new dishes were sent to America, and so dainty were they, so delicate their patterns that they sprang into favor at once.

The potteries in Limoges could not produce this exceptional ware in quantities sufficient to meet the demand! The brothers Haviland had aroused an artistic taste that must be met, and there was but one way—to enlarge the potteries. This they did, building the works which have since developed and expanded until to-day they are the largest manufacturers of china dinnerware in the world. There are two authentic trade-marks on this ware: "Haviland, France"; and "Decorated by Haviland & Co., Limoges."

A WHOLE century of progress in ceramic art is held in Royal Doulton bone china. Bone china is so called because bones calcined to a perfect whiteness enter largely into its composition. Strangely enough, the bone ashes first used in this way came from the American Colonies, having been secured from the Cherokee Indians. The use of this ash helps to make the china tough, a most commendable point from the manufacturer's as well as the housewife's point of view, for in the making of china every piece must go through the firing kiln four or five times and each time must undergo a white heat. Each kiln holds the secret of success or failure. Were the ingredients perfectly mixed? Was the degree of heat exact? Did the kiln heat or cool too fast? No one can tell until the oven is opened, to yield a piece of china of rare loveliness or a broken vessel. In the perfection, then, of Royal Doulton is summed up the experiences of a century and the work of artists ever seeking after the highest beauty in art.

Not only the china but the earthenware of England found ready sale in the American Colonies. The differences between china and earthenwares lies in the fact that earthenware is not so hard as china and the pieces are not translucent. They were, therefore, more serviceable and to-day in odd corner cupboards and "bofets" still may be found the quaint, sharply cornered, octagonal teapots, cups and saucers from the old pottery at Leeds, famous for its ivory earthenware.



With scalloped edge, deep rose rim with panels of white and gold, this Royal Doulton service plate (left) is one of the most beautiful products of the modern potter's art. There are 3 series of these service plates (below) each consisting of 12 subjects and whether the subject be old English inns or castles or Shakespearian scenes, each plate is signed by the artist painting it. The encrusted gold band about the scalloped edge seems to frame it like a picture. The tones under the glaze are so soft that the plates harmonize with any color scheme

This ware was really unusual in texture and design and because of the uniformity of its pale cream color over which were sprayed bouquets and garlands of small flowers. These gave the name of "old Leeds Sprays" to this ware, the colors of which under the glaze neither faded nor wore off.

For more than a hundred years these gay bits of pottery were made and then—other days and other ways came and the old pottery closed down about a hundred years ago. No more did the potter's wheel fashion and shape those dishes that seemed to hold the very essence of hospitality in their comfortable outlines. The patterns were lost, forever so it was thought. But (and here again springs up the storied romance of china) a few years ago an aged collector died. Among his treasures was found the original pattern book of the old Leeds Pottery. The Doultons were so fortunate as to secure this book and to bring to life again the old loved designs in earthenware so fine that for many purposes it is to be preferred to china.

NOR have the Doultons restricted their designs to dishes alone. They have gathered about them in their various potteries, artists and artisans of the highest ideals and versatility, and these have injected human interest into many pieces that might otherwise have been just ornamental bits of pottery. From Chaucer's "Canterbury Tales" came the motifs that have made these old tales take concrete form in groups or individual pieces. In Doulton Dickens-ware we see all of our old familiars clothed in the vestments we know so well and in the same gorgeous colors. Robin Hood and Friar Tuck and all the loved band from Sherwood Forest may be found in exquisitely shaped and colored pieces where the smallest detail has not been overlooked. Still further have the artists of these potteries gone. For generations some of the colorings of the Chinese potters have been the despair of the European workers. The story was that real rubies had been crushed into the glaze to lend their blood red hues to these beautiful wares! So wondrous indeed had been some of the colors obtained by the Chinese that once, so the story goes, when they saw what the kiln revealed they felt it was more than

mortal hand that had wrought this thing and they fled in terror. Time, ceaseless experiment and science taught the Doultons what made the green-blues and the gorgeous ruby-reds of the Chinese and to-day the ruby-flame glaze of the Doulton "Sung" ware equals the loveliness that had crept into those Chinese vases so many hundreds of years ago.

In any number of beautiful designs, for any manner of table use, dishes may be had in both of these wares. Motifs there are in rich deep blues on ivory backgrounds, with handles in coin gold. Or they may be had in simple cream and gold, or with quaint borders of minute flowers. Huge punch bowls, small ramekins, large platters known as "chicken servers," combined tea and toast plates, tall chocolate-pots or squat teapots, each is a thing of beauty satisfying the esthetic sense as well as filling the more prosaic need.

And each piece will bring a note of loveliness to the home dining table to add to its cheer and charm.

NARCISSUS FOR THE HONOR ROLL

B. Y. MORRISON

Photographs by Henry Troth, J. Horace Mc Farland Co., and The Author

A Hundred Garden Varieties Whose Golden Trumpets and Silver Stars Shine on the Banner of Spring

IT IS difficult to approach the subject of one's favorite Narcissus without almost undue enthusiasm, for while there may be other flowers that take more important places in the garden calendar of the year, there is a special charm and wonder in the robust upspringing masses of foliage, with the deep hidden buds that so soon hang out their shining faces.

My own interests in Narcissus were centered for years in having more and then still more, and as the varieties with which I started are the vigorous sorts that almost everyone knows, in the course of these garden years they have become hundreds instead of dozens. And with that curious inertia that so often overtakes one's gardening schemes, it was only four years ago that the vague knowledge of the wide field for exploration which has long been in my garden consciousness, actually claimed my attention and resulted in several small orders that have brought other and newer pleasures. In an indefinite way I knew that I should like to see some of the newer forms of Poeticus, some of the Leedsis and, more vaguely still, some of the sorts that have red eyes. All these desires have had the first steps toward fulfilment.

COSSACK
A rather lovely Poeticus with flat, red-orange eye and white perianth

TRUMPETS GOLD AND WHITE

THEREFORE, in my garden, when the buds of the long familiar and still treasured GOLDEN SPUR are unfolding, my attention is turned to see how ALICE KNIGHTS is faring, for this delectable White Trumpet is very early and is really white. It is a small flower in my plot where none of the varieties reach the maximum heights reported, even if measurements are taken just as the flowers are fading when the stalks are their tallest! The stems are rarely more than ten inches high and the starry perianth falls just short of three inches in width, while the flaring trumpet is an inch and one half wide and an inch and a quarter deep. Like most of the white flowers of this family, it does not show its full beauty the first day, for it opens a faint sulfur color with a trumpet that is the clear picric yellow of the Ridgway chart. By the third day, however, this has entirely faded out and the whole flower is a pure white with an upturned face such as one finds in the now overlooked J. B. M. Camm, rather than the more drooping form known in Mme. de Graaff and Peter Barr. Last spring (1924), with its many cold rains, this variety opened April 9th with fourteen flowers from three bulbs two years set, and its last flowers faded April 13th! In addition to all these fine qualities, there is a faint but delightful scent.

Long before this is past, the flowers of EMPEROR, EMPRESS, MME. PLEMP, GLORY OF LEIDEN, VAN WAVEREN'S GIANT, and KING ALFRED are all coming into the full glory of the Trumpet section. These can be passed by with no intended slight upon their charms, but one might say that well grown plants of Van Waveren's Giant will produce flowers that will amaze all for their size, and that if one plants King Alfred where it will be near glaucous or bronze-green foliage, it will not appear so strong a golden yellow as when it is grown near grassy greens. With these Trumpets in established quantities, come various sorts new to my garden. CORNELIA and CLEOPATRA are excellent yellows that must soon replace Emperor. PRINCESS JULIANA is much after the style of King Alfred but a little smaller and of finer finish. TRESSERVE, a flower for everyone, is a large yellow self with a smooth perianth that hoods about the trumpet in a very happy way. MICHAEL is a delightful flower with a very smooth, flat perianth; and MONARCH pleased me by the starry effect given to its smooth perianth by the sharply pointed segments.

Among the newer bicolors, there was no special favorite, but CYGNET and DANESFIELD seemed well enough, DUKE OF BEDFORD very good and SERAPHINE most interesting from the huge size of the trumpet and the pleasant flush of yellow at the base of the perianth segments.

All the whites come later, but the chronological sequence can be interrupted long enough to tell the charms of MRS. ROBERT SYDENHAM and MRS. ERNEST KRELAGE. The first is a smallish flower with a very flat perianth and a long slender trumpet, all of the purest white. Mrs. Krelage on the other hand is a larger flower of very waxy substance. In my garden it never became pure white but always showed a tint of very clear lemon in the trumpet. AILSA must not be omitted. It is a flower of the Peter Barr type but larger and smoother, and of the same delightful ivory white hue. Three Trumpets, which would probably have flowered earlier, if they had been longer planted, were JOHN FARQUHAR, OLIVER CROMWELL, and ROBERT SYDENHAM. All have a look of Van Waveren's Giant but are larger, smoother flowers, with better color especially in the perianth. Of the three, which are rather similar, I prefer John Farquhar.

THE INCOMPARABILIS AND LEEDSI GROUPS

AFTER the Trumpets are opening, LUCIFER, the first of the red-cupped Incomparabilis sorts appears and makes a brilliant mass in the garden, but the strap-like petals of rather thin substance give a tattered look close at hand. The color of the cup holds well in the garden, which unfortunately is not true of all the colored varieties. This year some of the newest bulbs from England appeared with this. One of these, SAINT BERNARD, was a most gorgeous garden flower, growing like King Alfred and of the same golden color but with a cup like that of Bernardino of gold with a hint of orange in the frilling.

With these, in my garden, comes the first Leedsi variety, MERMAID. This is a rather dwarfish sort of the same stature as Alice Knights, with slender blue-green foliage and nodding flowers of somewhat starry effect, for while the petals are not narrow they do not overlap. It grows well and flowers freely, giving this year fifteen flowers from three bulbs, three years in place. It is not so lovely as some of the larger Leedsis which follow closely in its train and I am not sure that I should get it again if I were beginning once more. Of these latter, SIRDAR has been the best in my small lot, with much smoother flowers than LORD KITCHENER and equally lovely color, though CZARINA is very fine. All of these grow to a stature like the Trumpets with broad foliage and large blooms, white in the perianth and more or less creamy in the cup, which is broad and spreading. EMPIRE, which is reported as even finer, bloomed very indifferently this year, but WHITE PEARL gave an exquisite flower of great size and smoothness and clearer color than the rest.

Close upon the heels of these comes SIR GALAHAD, a Leedsi of very different type with smooth nodding flowers and rather flat spreading cup. This should do very well in a rock garden as then the faces of the flowers might show to better advantage. With this, one has also WHITE QUEEN, almost too much like Mermaid, and then the old familiar MINNIE HUME, with its starry flowers that look best in rather out-of-the-way plantations; the white flowers of MRS. LANGTRY; FAIRY QUEEN, tiny but very beautiful in texture; SOUTHERN STAR, the earliest of the colored Barris, not an important flower, save that it is the first of the brilliant cups; and Barri conspicuus an old standby for mass planting but a little indeterminate in color, and far surpassed by the newer BRILLIANCY. MICHAEL ANGELO, an Incomparabilis comes next, with a very distinct flower of size, the perianth white and the spreading cup pale yellow with a narrow margin of orange.

OF SMALL-CUPS AND THE INTERMEDIATE TRUMPETS

BY THIS time many of the Trumpets are past their prime and most of the Intermediate Trumpets and Small-cups are opening. The chronological arrangement is correspondingly more difficult. The beautiful BERNARDINO comes here. This is a lovely flower with a creamy perianth and a beautifully frilled spreading cup of lemon tinted with apricot on the edge. If the flowers are cut young and developed in the house, this becomes a brilliant orange of the most striking hue. With it is HOMESPUN, a smooth self yellow flower that burns badly in my sunny garden and is always rather too stiff for my fancy. Far better is PEDESTAL, and better yet are several of the more expensive giant Incomparabilis. Of these I can report only on a few. PILGRIM FATHER is a delightful smooth flower as large as a Trumpet, but with a smaller cup. JAMBOREE is like King Alfred, but has a spreading cup instead of a trumpet. LOCH FYNE has a wonderful perianth, much like that of Pilgrim Father but paler in color. MORNING GLORY is a lovely flower of golden yellow but not so large this year as I had hoped. CIRCLET and PRINCESS MARY are two old varieties that make charming clumps in the garden as they are smaller and very floriferous.

Among the later small-cupped Leedsis that show their Poeticus ancestry, we have ST. OLAF, EVANGELINE, WHITE LADY, MAID OF ATHENS, and QUEEN OF THE NORTH. It has been common report that Evangeline is better than White Lady, but I do not find it so, for Evangeline always goes off wingy, while White Lady keeps her smooth form to the end and gives a wonderful clear gray effect from its gray-green leaves that is very lovely, especially when planted on the edge of the woods. Queen of the North is a delightful

MASTERPIECE AND SEVILLE

The huge, flat, orange crown of Seville (below) at once differentiates it from Masterpiece (two upper flowers) though both belong to the same general Poeticus-like group

SIR GALAHAD

A good Leedsi for the rock garden (see text left)

MERMAID AND CLEOPATRA

An excellent Yellow Trumpet is Cleopatra (below) which bids fair to out-rival the popular Emperor. Mermaid with its starry flowers and slender blue-green foliage is an early-blooming Leedsi of rather dwarf habit

EMPRESS

A beautiful clump of the Trumpet Daffodil whose very large pure white perianth and clear yellow trumpet have placed it high in popular favor

flower of smooth petal and clear color, with a hint of green in the heart of the cup that is most fetching. All of the Leedsis increase at an almost alarming rate and one soon has a multitude from a small planting. Novelties with these this year were IVORINE and MOONBEAM. The first is a delightful small flower of clear white perianth with a lemon cup that is large and flat like a Poeticus cup. The perianth is not very flat, however, and the whole flower is not so striking as its cup might suggest. Moonbeam is equally small but has the most exquisite perfection. It opens a dead white without a trace of yellow and only a hint of green in the throat. The cup is small but flat and smooth, spreading evenly above the broad overlapping perianth segments.

But even the perfections of this flower cannot hold my thought when some of the colored varieties commence to open their brilliant flowers. GLORIA MUNDI with its yellow perianth and orange cup makes a lovely mass of color. FURNACE is a nice smaller flower with smaller cup but brilliant color. But neither of these can compare with the beauty of flowers from a well grown plant of CROESUS. This is not a huge flower but very round and smooth with clear yellow color and a broad-mouthed cup tinted in the garden with orange but much richer if opened indoors. MISS WILLMOTT is equally lovely with a perianth that goes to almost pure white and a cup almost as deep a gold as that of King Alfred. In my garden the margin of orange did not develop.

The older RED BEACON and RED CHIEF are still lovely things with almost white perianths and flat eyes of orange-red. JASPER and COSSACK are Poeticus-like Barris with flat red-orange eyes and pale yellow and white perianths respectively. These last two are rather overshadowed by the newer FIRETAIL and SHEBA. These are much alike with possibly a shade of preference for Firetail in all regards save that Sheba holds the color in its cup longer in the hot sun. HARPAGON and ORMOLU are also lovely flowers of this general type and NANNIE NUNN should have been noted with Croesus and Miss Willmott. It is a very brilliant flower of the same general form but with more color in the cup. Mrs. Blackhouse's RED GAUNTLET proved quite too wingy for serious consideration.

ALICE KNIGHTS

A delectable White Trumpet that opens very early, is really white, and numbers among its fine qualities a faint, delightful scent

Older varieties flowering through this time, are SEVILLE, with a huge flat crown of orange yellow, CHALLENGER that looks much like the late Poeticus recurvus but which has a yellow cup margined with clear scarlet, and DISCUS, that is most like a very lovely Poet with all the red left out of its cup. MASTERPIECE too, and RUBY and DOSORIS, all come in this group, with poeticus-like flowers and eyes that are varying shades of red-orange. My own particular pleasure is to cut these early and open them in the house so that the petals are not hurt by any late frosts and the color is not impaired by the hot spring sun. In this way they become a special glory and the envy of my garden neighbors who have not gone daffodilling.

It is very hard to recount the characteristics of the Poeticus varieties. I have tried as many as have come my way and they are regrettably alike.

The time of blooming and the redness of the eye seem to be the determining characters. Of the cheaper sorts I still prefer Epic, Thelma, Cassandra, Glory of Lisse, and Comus. I am perfectly willing to forego Edna, Ethelburga, Homer, Horace, Herrick, Ibis, Juliet, Oracle, Snow Queen, Timon, White Standard and several more, but I do insist upon Kestrel, Caedmon, Socrates and, perhaps, Ceasar. These are really lovely. Raeburn and Nightingale are fine too. And the descriptions of Acme, Sonata and Ringdove lure me on. So far although several of these noted have been described as having red eyes, none have flowered like that in the garden and have been only partly that way when opened in the house. The most colorful has been Kestrel grown on rather dryer soil than is usually chosen for Poets, but even this has a very fair amount of yellow in the very center.

Happy Hybrids of the Triandrus

A FINAL paragraph must be saved for the charming Triandrus hybrids. These have not been in the garden long but appear to be perfectly happy so far. Triandrus calathinus itself does not flower at all regularly and is not quite so graceful to my eye as Triandrus albus, but the hybrids are delightful especially the varieties that appear like several small Leedsis on the same stem. Of these Agnes Harvey is the cheapest and this year at least was quite as lovely as the more expensive Madonna and Snowbird. All are clear greenish whites with starry flowers and reflexing perianths. J. T. Bennett-Poe was the first of the clear lemon-yellow trumpet-like forms, with Cingalee and Alope following. This last is almost as large as a regular Trumpet but has a very distinctive shape in its widely spread trumpet. The clear lemon hue is also unique but with all its charms I prefer the smaller starry white forms.

There are many other varieties that should be reported upon without doubt, but they have not gone through my garden as yet, and some of the more familiar ones have been omitted purposely. And some of these that have been spoken of are rather similar one to another, and will probably be displaced in time by still others that show some of the great improvements that the breeders produce with their patient work. What these may be we cannot conjecture very well, save that the English reports seem to point to increasing interest in the perfections of the flower, in smoothness of texture, substance, regularity of form, clarity of color, height of stem and size of bloom. Of course, there are special departments which are receiving particular attention, like the White Trumpets, the Giant Leedsis, the newer Giant Incomparabilis which put our now cherished Great Warley and Lady Margaret Boscawen to blush.

Indeed, one wonders a little if the time will not come when the somewhat artificial classifications of the genus will not be entirely broken down by interbreeding. And in the matter of color, one wonders, too, where we will end. Years ago when Will Scarlett, a brilliant but ragged flower, first came out, it was hailed with delight. Its progeny, however, did not appear to be greeted as enthusiastically if reports are to be believed, but now they are reappearing, and two in my garden are certainly very distinct flowers, inheriting both the faults and merits of the parent. Correggio with greater size, brilliant cup and better, if not good perianth; and Prince Fushimi, with better perianth and a wide spreading crown of lemon margined with a narrow ribbon of red. Undoubtedly there are others, better than these and a host more that will be long in reaching our gardens generally. [One seen in Holland this year, Invincible, arrested our attention at once—standing out "like a sore thumb" by reason of its really very large flower, and fairly good form—Ed.]

Only one word should be spoken for the Narcissus in general and that has to do with cutting. The value of naturalistic planting has been well reported and the general knowledge of their value as cut flowers from one's own garden is known; but too few gardeners, hereabout at least, bother to cut their flowers in bud and open them inside where they will develop at their best. The flowers too should be "ripe," neither too old nor too young for a Daffodil can be too young and show crudities of color that are like some of the other qualities of youth. For the person who enters the local garden shows, this is of immense importance and all that is necessary to convince the doubters is to place side by side flowers of such varieties as Weardale Perfection or Kestrel, opened indoors and out. The Trumpet will show a smooth clarity of color that never comes in our frosty springs, and the Poet will boast a far more brilliant eye.

The Gold Mine of the Garden

By

Mrs. M. L. Fuller

A PRACTICAL up-to-the-minute garden maintains both a hotbed and a compost pit or heap. No garden is complete without them. Even a small garden can find an out-of-the-way corner where, out of sight, the gardener or man of the house can accumulate all wastage that is desirable from kitchen and yard. With right handling this material is transformed through the chemistry of decomposition and the alchemy of time into rich humus that is a mine of gold for fertilizing beds and borders.

A compost pit may be made with bottom and sides of concrete, brick or tile. A tight vault is best, for it gives no chance for seepage to waste the rich nutriments. When a vault or pit is not possible, the next best thing is a compost heap or pile. In either the pit or the pile, begin by placing a double layer of turf, grass side to grass side, then a layer of leaves and manure. Over this scatter a handful of lime, which speeds decomposition, releases the nutritive elements and helps to sweeten soils that are sour. Then add another double layer of turf, and follow with manure and lime, and so on. Moisture is necessary. If the pit has a lid, put on a bucket of water once a week.

If a compost heap has no cover it must be shaped to prevent rains from leaching out the plant food. Build it with steep sides so as to shed water quickly. Make its top slope a little toward the center, to hold the water that falls on top and so keep the pile moist throughout.

To the pit, or heap, should come all waste plant material and vegetable matter from the garden, kitchen waste if the pit is far enough from the house, grass cuttings, autumn leaves, bonemeal, wood ashes, spent manure from hotbeds—in short anything decayable except woody material that would rot too slowly and any parts of diseased plants. (All material from diseased plants should be burned immediately; if put into compost it would spread the disease.) With each succeeding layer remember to add lime. If possible add soapy water; the soda in the soap is beneficial.

In this day of stableless premises, fertilizers are difficult to obtain. Commercial fertilizers do not altogether fill the need; a compost heap supplies the need wherever flowers or shrubs are to be maintained.

If two compost heaps or pits can be managed, filling them alternate years, the oldest with its second year material well rotted will furnish the best humus for flower beds that are to be dug up in the fall, or for bulb borders, for mulching flowerbeds and shrubs, or for re-making burned-out places in the lawn.

All available humus-making material is not refuse for the bonfire or garbage dump, but if rightly handled becomes a veritable mine of gold for the upkeep of the garden. One of the marks of a successful garden is a well kept, properly used compost heap or pit.

Philip B. Wallace, Photo.

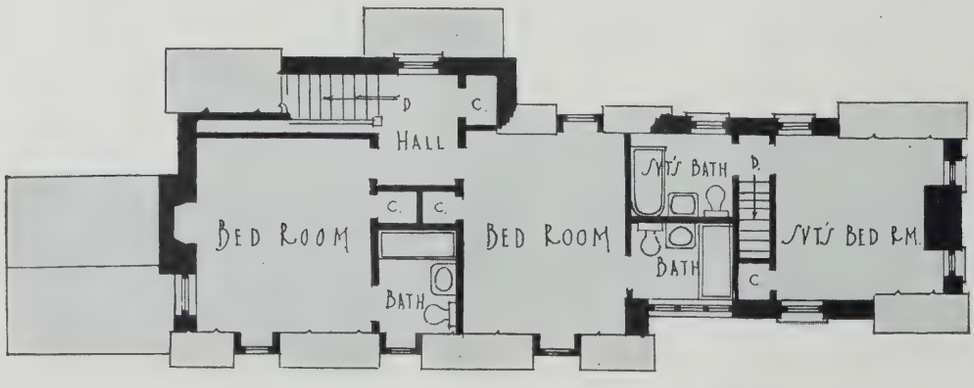
Pennsylvania is peculiarly blessed in the stone houses which are so distinctively hers and so enduring—man likes to leave his impress and to know that what he builds will outlast him and with the passing of the years a house loses crudity and gathers graciousness

Home of Mr. Charles Gutgeitt

at

Rydal, Pa.

Designed by
CARL A. ZIEGLER



Dignity is not the prerogative of large houses alone but is sometimes achieved in the comparatively small dwelling by careful choice of materials and planning; and it is worth the prospective home builder's while to study such successes

WHAT'S BEST AMONG GLADIOLUS

WILLIAM EDWIN CLARK

EDITOR'S NOTE: The object of this article is to tell the beginner how to choose some of the best varieties, and to induce the more advanced amateur to get in touch with the wonderful developments that are going on in the Gladiolus to-day. It appears opportunely in the season of Gladiolus bloom when personal comparisons may be made in garden and show. In our February, 1925, issue Dr. Forman T. McLean told of the early development of the garden Gladiolus from the original species. The present author, a collector on a very large scale, and who has accumulated a great number of direct color photographs, all of recognized varieties, speaks understandingly in this effort to bring order out of chaos and to interpret the developments of the last fifteen years.

THAT "it's not possible to make a list of the 'best Gladiolus'" has been insisted upon dozens, yes hundreds, of times by professional Gladiolus growers. That is, of course, because the real professional is such an enthusiast that he sees some good (and often only the good) in each and every variety. Yet when a beginner or an advanced amateur wishes to spend his money for better Gladiolus with 4000 or 5000 named varieties to choose from, I insist that such a person wants to know what are the "best," that he has a right to demand such information, and that it is the duty of those commercially interested in the flower to speak with enough authority to name the "best."

Almost everyone who has a garden grows some Roses, which its enthusiasts call the Queen of Flowers; it seems to the Gladiolus enthusiast that the Gladiolus (which during the last few years has more and more been called the King of Flowers) should be raised as universally.

No flowers can be raised successfully without thought and care—but some certainly require more knowledge and care than do others. Yet it seems to me, that the growing of the Gladiolus is so particularly simple that any one who wishes to have spikes in profusion is justified in feeling that he may have as many as desired. The culture is simple and can be quickly learned. The enemies are few. The cost of some of the very recent introductions is somewhat high, but many of the very beautiful varieties can be had at very moderate prices. Purchases may be in small quantities if necessary, and increase is fairly rapid with a little care.

If one simply wants flowers, almost no choice is necessary as all Gladiolus bulbs will produce beautiful flowers just as all hens lay good eggs! But if one enjoys talking about one's flowers or showing or exhibiting, one should want the best. And that's the point! What are the "best"?

When one considers that there are in this country alone 4000 to 5000 named varieties of the Gladiolus, and that no one person has seen all of them, and that many Gladiolus breeders are each naming several new varieties each year, it is easy to see that the amateur is likely to be very much in doubt as to what varieties to select.

During the last ten years I have asked many of the most prominent Gladiolus growers to name the dozen "best Glads." The answers have been somewhat as follows:—"A dozen is too small a number to contain the best"—"There is no dozen best"—"The best is a matter of taste"—"The best depends on the use to be made of the flowers—whether for exhibition, landscape effect, cut flowers for the home, or for the market." etc., etc. After long explanations, and with many apologies, a dozen "best" have often been named with the stipulation however "not for publication," and the further explanation, usually, that the list is one of *favorites* rather than a list of the "best."

Although we must admit that no list of a dozen best or fifty best could be made that several experts or professionals would agree to, yet I am sure that for many years there has been a very great desire on the part of many flower growers to know what are the "best," or "favorite," Glads, to use the familiar term that is used in the inner circles.

A DECIDED impetus was given to the growing of Gladiolus in 1910 when thirteen enthusiastic growers met at Horticultural Hall, Boston, and formed the American Gladiolus Society. On reviewing the early records of this Society, (which now numbers towards 4000 members, and is growing very rapidly), I find that from the very first there was a great desire not only to encourage the production of new and better varieties but to decide which of the then existing varieties were the best. Trial gardens were started at Cornell and elaborate reports were published. There was continued agitation for a symposium on varieties.

And indeed, why not have a guide to help those who are investing money in new varieties? Why spend money for an unknown variety and much time in propagation if there be some guide to lead us to a better variety, already available?

In 1916 three very important "Bulletins" dealing with the Gladiolus were issued from Cornell University. (1) Gladiolus Studies I, Botany, History, and Evolution of the Gladiolus by Alvin C. Beal; (2) Gladiolus Studies II—Culture and Hybridization of the Gladiolus, by Alfred C. Hottes; and (3) Gladiolus Studies III — Varieties of the Garden Gladiolus, by Alfred C. Hottes.

Those who are making a special study of the Gladiolus will do well to become familiar with all three of these bulletins. For the purposes of this article we are interested especially with Bulletin III. Only about a half-dozen of the varieties named in this Bulletin, published in 1916, have attained substantial ratings in the American Gladiolus Society's Symposium published in the January, 1925, number of the Society's "Bulletin." That is eloquent testimony to the progress and changes in the decade.

During the Great War floriculture was at a low ebb yet the American Gladiolus Society was kept in being and annual exhibitions have been held ever since its inception in 1910. In the early part of 1924 the New England Gladiolus Society, an organization of technical experts, small as to number but well equipped as to knowledge, arranged for a very simple Symposium. Each member was invited to sent a list of 25 "best" or "favorite" varieties. Out of a membership of about 125 there were 45 who cast their votes for their favorites, and following is the list of the 25 varieties that received the largest number of votes. This simple symposium is of some interest as it is the first of which there seems to be any record.

Position	*Name*	*Votes*
1	Mrs. Dr. Norton	38
2	Mrs. F. C. Peters	35
3	Mrs. F. Pendleton	30
4	Gold	29
5	Anna Eberius	28
	Purple Glory	28
6	Golden Measure	26
7	Marshal Foch	25
	Evelyn Kirtland	25
8	B. L. Smith	23
	Alice Tiplady	23
9	Carmen Sylva	21
	E. J. Shaylor	21
10	Marie Kunderd	18
11	Diana	17
12	Peach Rose	16
13	Herada	15
	Prince of Wales	15
14	Richard Diener	14
	Europa	13
15	H. C. Goehl	13
	Mona Lisa	13
	Pink Wonder	13
16	Crimson Glow	12
	Louise	12

In the spring of 1924 the American Gladiolus Society decided to conduct a symposium of its own and a Symposium Committee of

five members being chosen, each member was requested to send to the Chairman a list of about 150 varieties for consideration. From these a composite list of 257 named varieties was printed and distributed to the general membership of the Society "to be voted on by our members in order to get a list of varieties that combine the best qualifications."

The official percentage of standards being used as follows:

Flower		*Florescence*	
Color	25	Number blooms open	5
Size	15	Number blooms	5
Form	5	Placement	5
Substance	10	Foliage	5
		Vigor	5
Spike	5	Disease resistance	5
	5	Productiveness	5
Length			
Grace			

Many members of the American Gladiolus Society consider the results of this Symposium as printed in the January, 1925, issue of the Society's "Bulletin" to be of very great importance and value. Those competent to judge feel that the average of those receiving a considerable number of votes are rated about right, although there are wonderings here and there because of the placing of certain favorite varieties.

Following is a tabulated re-arrangement of the vote with names arranged according to the percentage rating received, followed by number of votes received, highest percentage, lowest percentage.

Amateurs who wish to find out what is "best" in Gladiolus should study this list with care, and make personal comparisons on the basis of the "percentage standard" with the growing flowers.

No.	*Name*	*Average*	*Votes*	*High*	*Low*
1	Mrs. W. H. Phipps	**93.6**	11	98	85
2	Richard Diener	**92.0**	25	100	82
3	Catherine Coleman	**91.8**	19	99	80
4	Dr. F. B. Bennett	**91.7**	11	99	85
5	Wm. T. Kent	**91.7**	12	100	70
6	Mrs. F. C. Peters	**91.5**	26	97	86
7	Giant Nymph	**91.2**	23	98	80
8	Robert J. Kunderd	**90.7**	13	96	84
9	Purple Glory	**90.3**	54	98	70
10	Golden Measure	**90.1**	51	97	75
11	Jewell	**89.8**	27	98	75
12	Fern Kyle	**89.5**	13	95	80
13	Mrs. Richard Lehrman	**89.5**	12	96	75
14	Virginia Hale	**89.3**	10	98	70
15	Mrs. Dr. Norton	**89.1**	55	98	65
16	Giant Myrtle	**89.0**	14	98	75
17	Gold	**89.0**	36	98	66
18	Ming Toy	**88.8**	15	96	81
19	Mrs. Leon Douglas	**88.8**	17	96	75
20	Jenny Lind	**88.7**	33	98	75
21	Marshal Foch	**88.6**	35	97	71
22	E. J. Shaylor	**88.4**	49	97	70
23	Mrs. H. E. Bothin	**88.4**	42	99	60
24	Evelyn Kirtland	**88.2**	52	98	70
25	Masterpiece	**88.2**	12	95	80
26	Dr. Van Fleet	**88.1**	20	96	78
27	Marie Kunderd	**88.1**	29	100	50
28	Anna Eberius	**87.9**	55	97	72
29	Geraldine Farrar	**87.8**	14	95	75
30	Mrs. Frank Pendelton	**87.6**	45	97	70
31	Pollyanna	**87.5**	11	95	80
32	American Beauty	**87.3**	37	97	70
33	Peach Rose	**87.3**	22	98	75
34	Crimson Glow	**87.1**	47	97	70
35	Mary Pickford	**87.1**	44	98	50
36	Sheila	**87.1**	26	95	60
37	Souvenir	**87.1**	29	98	65
38	Albania	**87.0**	29	97	55
39	Florence	**87.0**	11	98	82
40	Mme. Monet Sully	**87.0**	13	96	78
41	Pink Wonder	**86.9**	42	99	70
42	Alice Tiplady	**86.8**	56	99	65
43	Dr. Elkins	**86.8**	12	97	78
44	Mrs. Geo. W. Moulton	**86.8**	12	94	75
45	Herada	**86.7**	47	97	75
46	Elf	**86.6**	28	95	70
47	Maine	**86.6**	23	98	60
48	Sweet Lavender	**86.6**	27	99	70
49	Henry Ford	**86.5**	10	96	70
50	Anthony B. Kunderd	**86.4**	30	98	70
51	Elizabeth Tabor	**86.4**	23	96	65
52	Mrs. John R. Walsh	**86.3**	16	95	60
53	Carmen Sylva	**86.2**	35	99	80
54	Diana	**86.2**	18	96	78
55	Glendale	**86.2**	13	93	75
56	Snow Glory	**86.1**	11	96	70
57	Leota	**85.9**	11	92	82
58	Mona Lisa	**85.8**	26	97	60
59	Thos. T. Kent	**85.8**	14	96	71
60	Henry C. Goehl	**85.7**	13	92	76
61	Le Marechal Foch	**85.5**	51	99	55
62	Scarlet Princeps	**85.5**	28	95	65
63	Chateau Thierry	**85.4**	16	95	75
64	Maiden's Blush	**85.3**	26	97	70
65	Remembrance	**85.3**	12	97	70
66	Flora	**85.1**	44	98	50
67	Louise	**85.1**	39	97	50
68	Elkhart	**85.0**	10	97	75
69	Miss Spokane	**85.0**	14	94	75
70	Salmon Beauty	**85.0**	27	96	70
71	Scarlano	**85.0**	28	97	60
72	Mary Fennell	**84.8**	38	95	70
73	Peace	**84.8**	42	96	70
74	Rose Ash	**84.8**	44	96	50
75	Iluminator	**84.7**	13	95	70
76	Jack London	**84.7**	43	99	60
77	1910 Rose	**84.7**	32	93	65
78	Sulphur Glow	**84.7**	13	97	72
79	Elora	**84.4**	17	95	40
80	Europa	**84.4**	32	95	70
81	Violet Beauty	**84.3**	15	95	75
82	Neoga	**84.1**	15	96	75
83	Titanic	**84.1**	34	95	60
84	White Wonder	**84.1**	34	96	70
85	War	**84.1**	34	97	60
86	Muriel	**84.0**	26	96	65
87	Red Emperor	**84.0**	22	96	60
88	Adeline Kent	**83.8**	16	93	60
89	Challenger	**83.8**	11	98	60
90	Dorothy McKibben	**83.8**	16	90	75
91	Romance	**83.8**	17	92	70
92	Gold Drop	**83.6**	37	97	60
93	Rose Glory	**83.6**	35	98	50
94	Loveliness	**83.5**	35	98	60
95	Butterboy	**83.4**	12	95	64
96	Mary Stearnes Burke	**83.3**	26	97	60
97	Mrs. Francis King	**83.3**	10	95	69
98	Myrtle	**83.3**	33	96	65
99	Early Snow Flake	**83.0**	25	95	45
100	Prince of Wales	**82.9**	50	96	50

In this list are about 38 named varieties that had less than 18 votes, these being largely new varieties and usually rather expensive. If the beginner wishes to be economical and careful it might be best to choose from the sixty-two remaining varieties.

Descriptions, colors, names of the breeders or introducers, and the various characteristics of these varieties together with prices for the bulbs can be had from the trade catalogues, and my final advice as to how to get most for your money in the quickest possible time in learning most about the Gladiolus, is to become a member of the American Gladiolus Society.

Frederick W. Martin, Photo

WHERE GARDEN AND MOUNTAIN-LAND MERGE IMPERCEPTIBLY

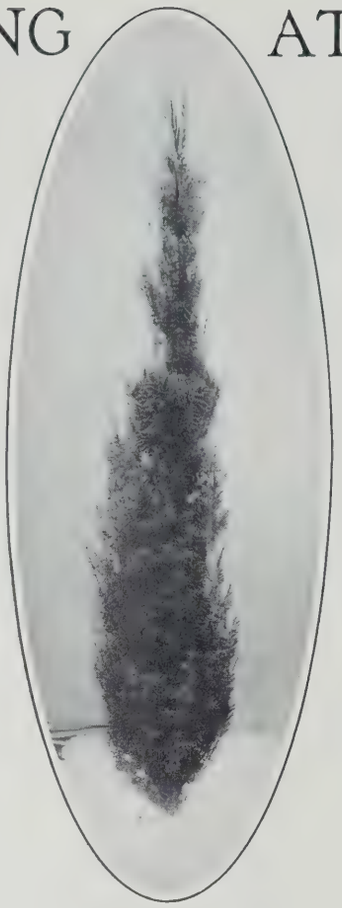
A skilful piece of landscaping in the Spanish manner by Hunt T. Grey at the home of Mr. G. W. Wattles near the Santa Monica Mountains, California

ADVENTURING AT HOME WITH PLANTS

Enjoying Vicariously the Triumphs of Plant Conquest by Introducing Choice Novelties into Your Own Garden—Some Evergreens, a Gay-feather, and How the Fern-Pine Proves Well-nigh Indestructible for Indoor Use

By
PARKER T. BARNES
Author of "House Plants and How to Grow Them"

Photographs supplied by the Author



HICKS' YEW

Delicately columnar and slow growing this new evergreen (Taxus media Hicksi) has many points in its favor, among them a hardiness greater than the Irish Yew which it closely resembles. It has successfully withstood several winters in the Arnold Arboretum near Boston (Mass.) where rigorous weather is apt to prevail

MEYER'S JUNIPER

New to America but old to the Chinese is this interesting plant (Juniperus squamata Meyeri) of dense upright habit with beautiful, changeable foliage. Especially attractive against a background of shrubbery or darker evergreens it will thrive even in windswept situations. (Bennam, photo.)

YOU may not be able to travel far and bring home new, wonderful, and worthwhile plants to enrich our garden flora, but you can grow the new ones that are now available for distribution. That you have them thriving in your garden gives you just as intense a thrill as the "snooper" gets when he finds a rare piece of old furniture, a rug, bottle, or other antique that he is interested in.

There is romance and adventure in the plant collecting game whether you are a traveler or a stay-at-home. We stay-at-homes can rummage the libraries for the written accounts of these plant collectors and their finds; there were no conquerors who had more exciting stories to tell than these men relating how they got this or that plant and brought it home. Tales of hardship and exposure are common, and occasionally such an adventurer gives his life in the work as did the late F. N. Meyer whose body was found in a Chinese river.

Nearly every year something novel and notable is offered by the seedsmen and plantsmen. The following plants have come to stay, theirs will be no "fly by night" existence, leaving the experimenter sadder but wiser, for they will give genuine pleasure to you and all who come to see and taste.

A CHINESE JUNIPER THAT STAYS DWARF

NEW to America but old to the Chinese, Meyer's Juniper (Juniperus squamata Meyeri), is a most interesting plant—a slow grower, of dense upright habit; with beautiful, changeable, green, blue-white, or reddish foliage depending upon the angle from which it is viewed. As a specimen it proves very attractive, but to bring out its full color value it should have a dark green background of shrubbery or the larger evergreens. It will thrive in a windswept location, and as a foundation plant is ideal because of its slow growth. In China, where the late F. N. Meyer, Agricultural Explorer for the U. S. Dept. of Agriculture found it in 1908, every garden has one or more specimens, and the very old plants are never more than five or possibly six feet in height.

Photographed by the man whose name it bears—Mr. F. N. Meyer, at the time of his death Agricultural Explorer of the U. S. Dept. of Agriculture and discovered by him in China in 1908—this specimen shows remarkable possibilities of this truly dwarf Juniper. See also picture above. (Photo by F. N. Meyer)

The Chinese called it Tsuei Pai which means Kingfisher's Thuya. It is always grafted on Thuya orientalis, usually is grown in pots and lends itself well to trimming and training to those grotesque forms so much appreciated by the Chinese. Mr. L. Hers, in a letter published in the Journal of the Arnold Arboretum gives the following information: "As to its origin, I suppose that the one quoted by Meyer, 'southwestern Shantung', is nothing else but the Tsaochow district, which used to be the biggest horticultural center of North China, but has now lost some of its importance. Most of the Peking gardeners agree that the best Tsuei Pai come from Lungchuan which is another horticultural center, a few miles west of Changtefu, in northern Honan, at the foot of the Shansi hills. Evidently the history of its origin has been lost. The type, J. squamata, is a prostrate form."

Meyer's Juniper has been grown for a number of years in the Arnold Arboretum, Boston, Mass., where it has proved to be absolutely hardy.

EVERY one who has been to England has seen the wonderful specimens of Yews and the Yew hedges, and those who have not have read about them.

NEW YEWS FOR THE NORTH

All these English plants were specimens of the Irish Yew (Taxus baccata) which is not hardy above New York or the north shore of Long Island Sound so that our New England friends have not been able to enjoy these delightful evergreens. About 1862, the late Dr. George R. Hall sent home the Japanese Yew (T. cuspidata) and it was distributed by Parsons' Nursery at Flushing. It is probably Japan's most important contribution to New England gardens. It is hardy, but the tree-like form is seldom grown, apparently because the other forms are more easily propagated.

About twenty years ago Mr. T. D. Hatfield on the Hunnewell Estate, Wellesley, Mass., began growing seedling Yews, the seeds being from Irish and Japanese Yews, the former being grown in tubs, protected over winter, and during the summer placed near the latter species. Many of these seedlings proved hardy and some assumed tree-like forms. Recently Alfred Rehder, after a careful study of these hybrids, named a typical broadly-conical, tree-like form Taxus media. An illustration of this will be found on page 25 of the March, 1921, GARDEN MAGAZINE as "English Yew."

Another of the seedlings of compact conical form with upright ascending branches and rather dense habit has also been named by Rehder as T. media Hatfieldi, which is also illustrated on the same page as "Irish Yew." Both these are hardy in eastern Massachusetts, but I do not know that they have yet been offered for sale by any nurseryman. [We have had a number of these forms under observation on Long Island for some years and feel that they will become most valuable for gardens. They are hardy, free growing in almost any soil and do for us what the common English Yew does in its own region. Mr. Hatfield has given us something worth while—Ed.]

About the time that Mr. Hatfield was growing seedling Yews, Mr. Henry Hicks of Long Island was also growing many seedlings from seeds collected from T. cuspidata nana in the garden of the late Charles A. Dana at Dosoris, Long Island, One of these proved to be an upright tree-like shrub with ascending branches and columnar habit. The records do not say whether or not there were any Irish Yews growing in the vicinity of this dwarf Japanese Yew, but Mr. Rehder after a careful study of specimens in the Arnold Arboretum has named it Taxus media Hicksi (syn. T. cuspidata Hicksi hort.), which would indicate that it has all the hybrid characteristics of Mr. Hatfield's Yews.

Hicks' Yew is one of the finest upright evergreens. It has a more fastigiate form than the two kinds just mentioned and closely resembles the Irish Yew. Hicks' Yew can be grown in parts of this country where the climate is too rigorous for the Irish Yew, for it has successfully withstood several winters in the Arnold Arboretum. It is a slow grower, the original tree being now only about six feet high, columnar in outline with a dense habit and radially spreading foliage that is dark green above and gray-green beneath. For formal gardens, topiary work, isolated specimens, hedges as well as mass planting, this brand new Yew will prove extremely popular. [We also have this at Garden City, and it thrives, indeed—Ed.]

FERN-PINE

As a house plant the Fern-pine (Podocarpus elongata) can scarcely be surpassed for hardiness and its indoor use was first accidentally discovered through some seeds brought back from an African hunting trip by Stewart Edward White (see text below)

A WHITE GAY-FEATHER FOR THE PERENNIAL GARDEN

AN INTERESTING perennial originating on Long Island is the new White Gay-feather (Liatris scariosa alba). L. scariosa is one of the common Gay-feathers. It is abundant on the drier soils from New England to Minnesota and southward producing, in August and September, wand-like spikes, two to five feet tall covered with a mass of conspicuous flower-heads each containing 25 to 40 small bluish-purple flowers. It is a worthwhile late summer or early fall-flowering perennial. This new white variety is a mutation found growing wild with the purple kinds on the barrens of Long Island by one of the employees of Hicks' Nurseries, who instantly recognized its value. The plant was transferred to the nursery and propagation began. Mr. Norman Taylor of the Brooklyn Botanic Garden has studied it very carefully and says that it is absolutely new to science; it has never been described.

The White Gay-feather is just as beautiful as the purple ones. It grows about 2 feet high, the top half of the stem being filled with a mass of white flower-heads that gracefully sway with the winds. It appears to be a most desirable plant for the border, blooming at a time when white flowers are not particularly abundant and is especially valuable for growing among the purple Gay-feathers to add variety and is, like all the Gay-feather family worthy of space in any garden.

THE FERN-PINE AS A HARDY HOUSEPLANT

JUST because one lives in town with an outlook upon a pole-filled yard or an asphalt street need not prevent one from being a plant explorer, for a wonderful new houseplant has arrived. It is the kind of a plant that even the "Oh, I am so fond of plants" person can grow— the sort of person who doesn't give hers any attention except when guests are coming and then rubs the leaves with milk or castor oil to make them shine,— and wonders why they turn yellow afterward. All it needs is water occasionally, for it will stand the gas impregnated air of dark arid apartments without turning a green leaf yellow. Sansevieria and Aspidistra are the only plants we have had that will stand the trying conditions of apartments, and they are not particularly decorative.

The Fern-pine (Podocarpus elongata) is not new to science but only recently has it been discovered that it will successfully withstand the trying conditions under which house plants endeavor to look cheerful. In warm countries it makes a tree 30 to 70 feet high, furnished with more or less whorled branches densely clothed with dark bluish green leaves $1\frac{1}{2}$ to 2 inches long and only about $\frac{1}{6}$ of an inch broad. It is an evergreen belonging to the Yew family and mature trees bear gooseberry-like fruits. Fern-pine thrives in house temperatures, preferring well-drained loamy soil.

Its discovery as a house plant is interesting. Stewart Edward White on an African hunting trip gathered seeds of an interesting tree, brought them home, sowed them in the garden of his Santa Barbara home; a half-dozen plants rewarding him. One of these was given by Mr. White to Mr. D. W. Coolidge of Pasadena who placed it on the mantel in his living room, over an open gas grate, where it stood for a number of months without becoming disfigured. Astonished at the toughness of the plant he put it in a dark hall for a long period; it dropped a few leaves but the foliage did not turn yellow nor become unsightly. Then he set the plant out in the sun where it dried up, the leaves withering, but watering brought it back without showing a single yellow leaf or other disfigurement. Having found a good thing, Mr. Coolidge began propagating it, but not until recently has he succeeded in getting sufficient amounts to justify his presenting it to the horticultural trade.

FREESIAS OF THE FUTURE

REV. JOSEPH JACOB

Author of "Mysterious Whims of the Tulip" (June, 1925, Garden Magazine & Home Builder) and other articles; also of a companionable, authoritative series of small books on "Hardy Bulbs for Amateurs", "Tulips", "Daffodils"

The Exhilaration of "Being In" at the Making of a Flower—Tremendous Potentialities of These Little Natives of South Africa for Gardens Everywhere—Only Eight Months from Seed to Bloom When Handled as Annuals

NOW that colored Freesias have had time to settle down to a cultivated life we are beginning to see that there were far more possibilities wrapped up in the casual pinky mauve find of Mr. Armstrong than ever, in all probability, entered into that good man's head, or I venture to say into the head of a far greater gardener —Mr. William Watson of Kew—when he first saw the precious bulb that had been sent him in full "blow."

Relieved from the hard struggle for existence of its wild and uncared for life and mated by the hand of man with congenial relatives, the modern Freesia is already as unlike its ancestor whose portrait we find in the Botanical Register of 1816 as the modern Shirley Poppy is like the wildling of our English fields. I am to a certain extent familiar with the developments of Freesias that have already taken place in the United States, in England, and in Holland. Standing as it were upon this knowledge and looking into the void, a vision of our famous landscape gardener Lancelot Brown appears as he is viewing the prospect of the landscape at Blenheim and the thinking of what it might be made into; and I find myself echoing his well known phrase "Yes, yes, it has 'great capabilities'." When years ago Sir Frederick Moore of Glasnevin urged me to take up the Freesia, I must own I was a bit sceptical about the wisdom of his advice, but now I know I was wrong and he was right. Great changes have taken place since then. The hobbledehoy has developed into a smart young man. But his development is not going to end there, he has not yet reached the full extent of his powers. I think all who are raising seedlings will bear me out on this. The Freesia has still great capabilities.

The fact ought to do much to encourage the raising of seedlings not only by trade growers, but by private individuals. It may be that curiosity has accounted for a good many cats, but it is the life and marrow of the raiser of seedlings to see what is on the lap of the gods. We have lately found out that this is a much quicker process than we formerly thought it was. Seed sown in early August in a cool house will produce plants that will flower in the following March or April if only the seeds are sown an inch apart and the resultant little plants are kept growing on slowly.

I have found, too, that seed sown in the open in late June will germinate freely and give almost a larger proportion of flowers than those sown in August. One of our great firms advertises Freesia seed which, if sown in January, will flower the following August or September. This is not making sunbeams out of cucumbers as I have proved on my own garden.

WHAT is the meaning of all these facts? Simply that the Freesia is next-door to an annual and that practically it may be treated as such. It will surprise many to be told this, just as the huge exhibit of seedling Dahlias in the Horticultural Hall at Vincent Square London last September made many open their eyes when they read the labels "All these flowers have been cut from plants raised from seed sown in gentle heat last February."

My experience as a raiser of Freesia seedlings tells me that there are several types of flowers which have already appeared, doubtless, as one result of the less strenuous life that they lead under human care. The difference appears both in size and shape. I have a "little duck" of a pure white, just about the size of the common white sweet-scented Jessamine, and I have a mauve, which I call Elephant, quite $2\frac{1}{4}$ inches across. I have yellows with long tubes and a half-opened look when they are fully out, and others with wide-spread, separated petals with much less tube. The composite picture which illustrates these notes shows two very distinct types. The larger flat topped bloom represents the looser open type of which the orange-colored Flame, which received an Award of Merit in London last year, is an example; while the smaller one is a particular form of the cup-shaped flower. The supreme example of this, as far as I know, is the Dutch Apotheose. It is even more cup-shaped than the picture. Some of us lean to one and some to the other. I fancy America's love is the looser and less regular flower, for in 1921 I flowered a fair number of varieties raised by two enthusiasts in the States. A very large proportion were of this type. I, too, like it the best because of its grace and charm; but all the same I think the more closed cup-shape will appeal to many more, especially the cut-flower growers for market on account of its better packing qualities. They have to think of this: and the buyers have to acquiesce, although their preference may be otherwise—on the principle that half a loaf is better than no bread. But I may be wrong. More may prefer the round cup-shaped bloom than I think. Everyone to her taste, as the old lady said when she kissed the cow. This is a very strong reason why all those who can should try to raise their own seedlings. They can then produce more or less what they want, and with succeeding generations get flowers more and still more to their liking.

Possibly as a result of the less strenuous life it leads under human care the Freesia develops variations of size and shape, as may be seen in the two types of flower pictured here and described on this page

A word in conclusion. It may be quite otherwise in America, but here in England I find it necessary to convey the pollen from one flower to another by hand, otherwise there are no seeds. Only about once in five years is there sufficient insect life on the wing for pollination to take place without human agency.

The trouble involved is well worth the candle—even if insect pollination has to be guarded against in America it is still worth it —if the potentialities of the Freesia are taken into account. There is something very exhilarating in "being in" at the making of a flower. Here then is one whose habit, color, and form are still in unstable equilibrium:

"What can you wish for more, my boys,
What can you wish for more?
To see mothers and aunts in nice little pants,
What can you wish for more?"

This chorus of the oldest pantomime song that I can remember came into my head as I was writing what I thought would be the last sentence. It was sung in the days when we were threatened with "bloomers," but it is just about all right in the way in which it expresses my Freesia feelings about taking to seedling raising.

"What can you wish for more, my boys,
What can you wish for more?"

The National Garden Association

Formed to promote the annual observance of National Garden Week

LEONARD BARRON, F.R.H.S., President

Honorary Vice-Presidents: J. HORACE MCFARLAND, MRS. FRANCIS KING, MRS. RUSSELL TYSON, MRS. THOMAS G. WINTER, MRS. SAMUEL SLOAN, MR. FREDERICK NEWBOLD, MR. ROBERT PYLE, MRS. JOHN D. SHERMAN.

Coöperating Societies: SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS; NATIONAL PLANT, FLOWER AND FRUIT GUILD; AMERICAN DAHLIA SOCIETY; AMERICAN IRIS SOCIETY; ONTARIO HORTICULTURAL ASSOCIATION; AMERICAN FORESTRY ASSOCIATION; WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION; WILD FLOWER PRESERVATION SOCIETY; NATIONAL HORTICULTURAL SOCIETY; THE AGASSIZ ASSOCIATION; THE SCHOOL NATURE LEAGUE; SOCIETY OF LITTLE GARDENS.

THERE is one phase of what might be termed national gardening that is vitally important to the health, prosperity, and life of our country. This is reforestation which is not only a national issue but should be an individual one as well.

To awaken every citizen to the need of active coöperation, groups of earnest men and women are working unceasingly in alliance with the United States Forest Service and the various State Forestry Associations.

One of the most active of these groups is the American Reforestation Association, with headquarters at Los Angeles, Cal. The broad purpose of this organization is to develop in every way possible an individual and national understanding of this whole question of American forests and just what the danger is that threatens us as a nation.

To-day in the United States there are 81 million acres of denuded forest lands! The menace of this fact is clearly shown by the following extract from the resolutions of coöperation with the American Reforestation Association drawn up by the Commercial Board of Los Angeles:

"By denuding our forests we are gradually changing our climatic conditions, impairing our water supply, destroying the navigability of our streams, squandering our children's heritage, reducing our annual rainfall, increasing our living expenses, creating greater flood hazards, destroying soil through erosion, retarding transportation and communication facilities, destroying our recreation grounds, injuring the productiveness of our country with disastrous results to agriculture, commerce, industry, hydro-electric power and the keeping of prosperous homes."

WE HAVE but carefully to weigh a few such facts and figures to appreciate the value of the work this and kindred organizations are doing. We are using trees every hour. They supply our fuel products, timber, water-power, soil fertility, food, pure air, drinking water, and health; and with their total destruction, we face annihilation. Even if the destruction be not complete, it would mean for our country, the same condition that now prevails in the bare plains of China. Nor is this a remote possibility. We have only a few years' grace. We are cutting our timber about four times as fast as it is being grown, and without a definite plan of reforestation put into effect immediately, our forests will have entirely disappeared within just twenty short years!

This is inevitable unless something is done and done now by each of us who have the vision and foresight to realize the truth of the facts set forth by the various forestry organizations and to work wholeheartedly with them.

It will be seen from the above that reforestation is a strict business proposition of national importance, far more vital than almost any other economic question confronting us.

The way to stave off this impending catastrophe is set forth in a leaflet issued by the American Reforestation Association. The first step is by educating the people through schools, colleges, clubs, theaters, by illustrated lectures and talks by radio, by tree-planting campaigns and observance of Arbor Day, by articles in newspapers and magazines, knowing that a well-informed public will urge the passage of the necessary laws to preserve this their greatest heritage.

As a result of such laws and wise planning and education, there will be a greater sense of public responsibility that will result in greater heritage. Increased public responsibility will mean greater prevention of forest fires; towns and counties will set aside and own community forests which shall be exempt from taxes; there will be courses of training for foresters in all colleges, and higher pay for such workers who often give their lives in this service. Lastly, there will be more national parks, forests, game preserves and bird sanctuaries.

Behind such endeavor the American Reforestation Association stands whole-heartedly with their co-workers, the Save The Redwoods League, American Tree Association, American Forestry Association, Society of American Foresters, and all the national and state forestry associations.

In 27 states, forest areas have been set aside, an approximate total of one-half million of acres. In some states laws have been passed authorizing the free distribution of trees for planting, the applicant having to pay only the cost of packing and transportation. More than three million trees were given out in Pennsylvania alone last year. In New York there are 40 or more towns now owning community forests.

"We have parted with so much of our agricultural land," says a booklet issued by the American Reforestation Association, "and this is a direct result of the denuding of our hills. Our climate is changing, and we are being visited by tornadoes and floods. We cannot afford to hesitate. The need of the hour is *Trees!*"

Every garden club can aid so materially in carrying on the work of these societies that are non-commercial and non-political. For a mere pittance, one may become a member of these societies that are working solely to save the country's greatest asset.

The National Garden Association will be glad to put any club or individual in touch with these organizations.

FOR every one interested in knowing of books on Gardens, Birds, and Flowers, Miss Overton of the Children's Library at Westbury, L. I., has compiled an informative list in booklet form. This may be had at 25 cents per copy and the Association will be glad to forward all requests for the book—money to be sent with the order.

Write also for our free Constitution, By-laws and Programs for Garden Clubs.

Ellen D. Wangner, Secretary

THE GARDEN FILM FOR GARDEN CLUBS

Showing the unusual gardens of Holland's famous castles, the canals and windmills, quaint children in quainter costumes dancing amid the flowers, and then picture after picture of Narcissus and Hyacinths and Daffodils, all the loved bulbs that are the first to push winter out of our gardens and unbar the gates of spring—this film will be one of the most unusual and interesting ever shown.

To secure this, send a request to the manager of your local moving picture house. He must then write to us and we will at once forward this order to Cranfield & Clarke, who are doing this picture with us and who are famous for making "the picture that is different." They will see that this film reaches your picture house through the regular channels.

Write us at once as the requests will be filled in the order of their receipt.

If you wish more information, write us, and particulars will at once be sent you.

Fourth Observance National Garden Week, April 18th-25th, 1926

"But the glory of trees is more than their gifts:
'Tis a beautiful wonder of life that lifts,
From a wrinkled seed in an earth-bound clod,
A column, an arch in the temple of God,
A pillar of power, a dome of delight,
A shrine of song, and a joy of sight!"

Henry Van Dyke

This noble White Oak stands over 98 ft. high, spreads its branches 102 ft., and is 28 ft. in circumference at the base. Tanglewood Farm in North Carolina, the country home of Mr. and Mrs. William N. Reynolds

AMONG OUR GARDEN NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience

About Gray-Foliaged Plants

TO THE EDITORS

I should be very grateful for any information about gray- and silver-foliage plants, i.e. in regard to habit of growth, sun or shade loving, those suitable for rock gardens, seaside gardens or perennial borders. I am particularly interested in the unusual kinds and where they may be purchased. I would also appreciate any suggestions as to happy combinations of gray-foliage plants with other flowers.—Mrs. Thomas C. Wurts, *Pittsburgh, Pa.*

—This is an interesting suggestion and we hope the neighbors will come to the front with experiences. It has been our observation that gray-foliaged varieties of green-foliaged species—those that are usually designated as "var. glauca"—are more hardy. For instance, Cedrus atlantica glauca, and the gray-leaved form of Cupressus Lawsoniana known as Alumi will stand more severe winter conditions than the normal forms.—Ed.

News from "Bird Villa"

TO THE EDITORS:

Though we have a lot only 50 x 150 ft., yet last year we had 3 nests of wrens, 2 of blue birds, several pairs of humming birds, 1 pair blue buntings, goldfinches, yellow warblers, 1 pair of flickers; altogether about 35 kinds of birds here. On New Year's Day (7 below zero) 16 quail, a downy woodpecker and 2 pairs of cardinals ate dinner at our feeding station. My garden is full of bird houses which are always occupied.—Mrs. Horace E. Chamberlin, *East Palestine, Ohio.*

Dry Lime Treatment for Delphinium "Blacks"

TO THE EDITORS:

J. M. Campbell Noble's note in Garden Magazine & Home Builder for June, (page 342), on the use of lime in the treatment of Delphinium disease, was most interesting to me, because this spring I have used lime for the first time on my Delphiniums, with a most pleasing result. Delphiniums and their disease have long been garden subjects of much interesting discussion and great diversity of opinion. Some authorities have gone so far, in their pessimistic outlook, as to say that when the disease appears, the only solution is to pull up the plants and burn them, which seems drastic when the subject is an expensive hybrid.

For some years I used ammoniated copper solution on my plants, after the appearance of the disease and experience seemed to prove that even when the trouble was well developed, it could be held in check by repeated spraying with that fungicide. This spring when "the blacks" as usual made their appearance with the well known clubbing of the tender young leaves, I found myself without a supply of the old cure, and so followed the advice gathered from some of my excursions in garden lore and sprinkled the infected spot with dry lime.

To my great surprise the next day the tight fist had opened and while the edges of the leaves were curled as though burned, the center of the leaf was fresh and healthy. I repeated the lime application (dry powder) whenever a sign of trouble appeared and in not one instance has it failed. The big fat flower buds are opening normally and in some cases already, the last of May, the long racemes are waving about and showing color. I used the lime dry on the infected leaves as a cure and not in a solution in the soil for a preventive, as did J. M. Campbell Noble, for, curiously, some of my Delphiniums never show black spots.

I would like to relate my experience with another Delphinium trouble which arose in my garden. My Delphiniums ceased to prosper and did not seem to like my garden space, although I followed all the rules for their culture, feeding them with bonemeal several times in the season and carefully witholding all manure from their immediate vicinity. Still they dwindled rapidly and went from bad to worse. Since they could be no nearer extinction than their then present condition, I experimented and gave them a good round meal of well rotted manure, repeating the feeding this spring. My spindly, unhealthy looking plants have all taken on a new lease of life and have grown into large, fine bushes. They say that the Delphinium is really a very heavy feeder and becomes tired of a perpetual diet of bonemeal. Also the suggestion has been given that it was the feeding and the condition of the soil which were responsible for "the blacks," Delphiniums needing a very light soil, much sand or addition of fine coal ashes. The success of my two experiments have been so successful, that I am daring to hope that by continuing along these lines, with additional lightening of the soil, I may eventually eliminate Delphinium disease entirely from my garden.—Susan Tyng Homans, *Flushing N. Y.*

Fall Planting for Berries

TO THE EDITORS:

A year ago last fall I set out 12 acres of Strawberries and 10 acres of Columbian Raspberries. They put it over last spring's plantings like a tent! Last fall I set out 16 acres of Strawberries and they have come through the winter in splendid shape. Late fall planting for mine! What is your experience? A. B. Katkamier, *Macedon, N. Y.*

—We find that fall planting of berries has been very successful here on the home grounds of Garden Magazine and Home Builder at Garden City, Long Island.—Ed.

Is this Hardiness in Gladiolus

TO THE EDITORS:

Last spring I invested in a very few Gladiolus bulbs and planted them near the house on the west side. In the fall and just before hard freezing weather I dug them and stored them away in a cool place. Early in April this year we dug the bed in which they had been planted before, and about two and one-half inches below the surface—the depth at which I had planted the Gladiolus last spring—we found a fine large Gladiolus bulb, perfectly preserved and much more plump and solid than the stored bulbs. It was beginning to grow, had roots started and a nice sprout about $\frac{1}{4}$ inch long.

I have always understood that Gladiolus bulbs were tender, but this one was hardy under conditions that proved disastrous to several so-called hardy plants. It lived $2\frac{1}{2}$ inches below the surface of soil that was not protected even by dead leaves and stalks of other flowers that had grown in the same border, for I had raked off all the débris in October. In early November we had a sudden severe cold snap, eleven degrees below zero, for two nights and six degrees below for several others. A month of moderate weather was followed by two weeks of the most severe cold recorded by the Government Weather Bureau here in nineteen years—twenty degrees below zero at night and below zero for sixty-four consecutive hours. Surely this was a test for the Gladiolus bulb to pass!

My Pansies, too, stood unprotected even by snow through the winter. By the first of April they were in full bloom, making a lovely spot of color when other things—Tulips, Crocus and Narcissus—were just waking up. —Mrs. J. G. Clark, *Pocatello, Idaho.*

ANGORA VELVETS

with the beauty of silk and the durability of mohair

The appreciative Arabs called it "muhayyar"—this silky hair of the Angora goat. This soft sounding name, meaning "choice and select," aptly describes the lovely, durable Angora velvets of today.

THE ingenuity of two widely separated peoples of the Old World gives us, four hundred years later, these gorgeous long-lived fabrics called Angora velvets.

For hundreds of years the picturesque, adventurous Turks counted great herds of Angora goats as part of their caravans. These they prized for their long silky hair which they wove into a durable cloth called mohair.

On the other side of the world, the celebrated weavers of 16th Century Flanders, feeling the need of a pile fabric of greater strength than their lovely but perishable silk velvets, substituted this animal fibre for silk and produced the first mohair velvets.

But ingenious as those Flemish weavers were, their new velvets were stiff in texture and suitable only for the more formal and geometric designs that have since characterized mohair velvets.

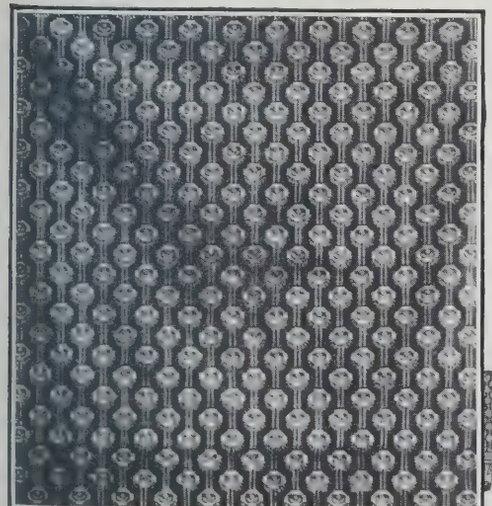
Today, however, modern craftsmen have achieved in the version of mohair velvet called Angora, the very effect those master Flemish weavers vainly sought for.

The durable Angora velvets of today are just as flexible in design and color as any of their silken kin.

The two velvets shown here illustrate this new scope in design. The pattern on the right calls to mind a lovely 18th Century brocade. Small floral miniatures crowned by tiny bowknots hang suspended in lozenges of delicate leafage, a design typical of silk fabrics. The fabric on the left, while patterned with a more traditional mohair design, shows how gracefully the silken texture of Angora velvets responds to the "gaufrage" process, a pressing down of certain portions of the pile.

These lovely durable velvets and other Schumacher fabrics may be seen by arrangement with your own upholsterer or decorator, who will also gladly arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. 60 West 40th Street, New York City. Offices in Boston, Chicago and Philadelphia.



Infinitely varied have been the designs woven into silk velvets through the centuries—now the silky texture of Angora velvets means that the long-wearing mohair can be patterned just as beautifully, just as diversely.

As gleaming and scintillant in color as the silken velvets of the Renaissance, these lovely Angora weaves often have the interesting variation given by a secondary design in the panne effect produced by "gaufrage."

F. SCHUMACHER & COMPANY

Better Daffodils—Unlimited Entry Ends This Year

TO THE EDITORS:

I am very grateful to Mr. B. F. Cureton for his kind references to my Daffodil articles and even more for his own very interesting supplementary notes (page 165, April, 1925). That I did not treat of a wider list of varieties is due partly to the fact that I was writing in 1923 and the two succeeding seasons have yielded experiences which of course I could not draw upon at that time. But further than that, the number of named Narcissus is legion, and one who has but limited space and facilities is physically able to grow but a very small proportion of those extant, while not all that he does try really succeed, especially if they be freshly imported bulbs.

Therefore I must plead ignorance, so far as personal experience goes, of quite a few of those Mr. Cureton describes. Red Beacon I have had for two years, yet it has only just flowered for me, and very imperfectly. Nevertheless I am in complete agreement that it is a wonderfully fine and striking flower. Great Warley I do not now consider as outstanding as was once the case. Croesus, after one successful flowering season, has quite failed with me, but I hope to try it again and also St. Olaf. The latter variety grew so thriftily for a time, but I had some sort of foolish idea that it ought to do still better and, learning from an English source that it is one of the varieties which likes fairly damp soil, I moved mine to a position where the bulbs would receive more or less moisture all summer. They flowered finely the following season, and then, presto, they all perished! Not the smallest scrap remains. Shall I know better what to do with them next time? In a negative way, yes; more positively, I am not sure.

Macebearer I have, and it is indeed a lovely flower, creamy white as Mr. Cureton says, with a wide, deep yellow, slightly orange-tinted crown, but it has a number of strong competitors among some of the yet newer things. Fortunately I am able to send a photograph of this flower which conveys a very good idea of its clean symmetry when well grown under conditions to its liking. There are times, when the perianth segments tend to reflex a little too much, but in a variety otherwise so fine even this can be forgiven.

The Poet variety Acme, died out entirely before I could have a fair chance to make its acquaintance, but Caedmon and Nightingale have done better and promise to be quite interesting sorts of this type to grow. The variety Miss Willmott, I believe, is not considered a true Poet, but is usually placed in the Barri section.—S. S. BERRY, *Redlands, Calif.*

TO THE EDITORS:

I was much interested in reading Mr. Cureton's letter in the April G. M. & H. B., as he has a good taste in Daffodils. I, too, wondered about Mr. Berry's omission of Queen of the North which is, in my opinion, the most beautiful of the Leedsi. White Lady, Evangeline, Queen of the North, and St. Olaf may to the novice look alike, but are easily distinguishable to the expert. There is another much like them, Mrs. Frylink, which is very fine, almost identical with Queen of the North except that the cup is a deeper cream. From a show point of view St. Olaf is the worst of this group as the perianth is very wingy, the cup ragged and the flower to a certain extent, looks down. White Lady again, is a poor flower as the expert judges, for the cup is ragged and the perianth overlaps only about one third of the way up. A frilly cup should be evenly frilled. However, it is wonderful for growing in grass and has splendid foliage and great, long stems that cause it to spring well into prominence even above orchard grass of old growth. Evangeline has the plainest cup of all these and a well-shaped perianth, somewhat reflexed, and is a strong grower. Of these five, if picking a Leedsi to show, I should choose Queen of the North. The effect of these glorious flowers, looking you in the face, with crinkled, but not ragged cups, and nice, even, overlapping perianths, the long, graceful stems and the abundant foliage is something not easily forgotten. All of these I have mentioned have a delightful fragrance. None of the white Daffodils impress one on a dull, cloudy day, and many of them are marred by rain, but on a sunny day in semi-shade or in full sun they are glorious.

MACEBEARER

A lovely creamy white with a wide, deep yellow, slightly orange tinted crown, Macebearer is one of the newer Narcissus possibilities for the spring garden (see Mr. Berry's letter left). W. N. Kline, Photo

One authority, a person I know well, and whose taste in Daffodils I consider perfect, will not admit that there are gray shadows in Daffodil flowers. He laughs at that as a figment of the fertile imagination of women, but the more I study these flowers, the more I realize that there are different hues in the shadows. Some varieties have a greenish shadow and in the long run these Daffodils are less pleasing. Where the shadows are a warm gray, such as in Queen of the North and Weardale Perfection, there is a satisfying quality that brings to the owner a lasting affection.

Of the Giant Leedsi, some varieties like Sirdar and Lord Kitchener are so much alike in the style of flower that for the very small garden, perhaps, but one of them is needed. Sirdar is a more beautiful flower, slightly larger and the cup a better shape, but Lord Kitchener is a better grower and even does well in the grass. St. Vincent, which is exactly the same type, is larger, of a finer quality, a more waxy perianth, overlapping perfectly, the growth is taller, the foliage good. It bids fair to be the pick of these three and in a show it would certainly win. I consider it the finest Giant Leedsi I have ever tried. Her Grace is beautiful, but the stems are too short for so heavy a head, if one is a crank on the subject of perfection.

It is hard to decide whether or not any Daffodil will be a satisfactory garden variety until a patch of about ten has had a chance to become established, that is, until the second year of bloom. Then, too, our changeable climate has a certain bearing so that we should not be too hurried in our conclusions. One year flowers may be stunted by late frosts or the hot sun may fade the color so quickly that we little understand the rhapsodies of foreign gardeners when writing about them. Bernardino, a charming flower the first two days in hot sun and uninteresting later, is a gorgeous thing in semi-shade where the orange-scarlet edge to the wavy cup remains in evidence. We dare not risk growing our expensive sorts in semi-shade for fear the foliage will not ripen off properly. So there it goes; one has to wait until one gets a stock and then experiment with it in the slightly shaded place. Birch trees make just that speckled dappling of shade that Daffodils seem to revel in.

Many varieties are similar to each other, so much so that it is well to choose the best and do without the others. For instance, Great Warley should be selected instead of Lady Margaret Boscawen. Then again, while similar, the time of blooming may be different so that in a representative collection one must have a number of varieties to make the season as long as possible. Brilliancy is early, Bath's Flame, quite like it, is later. Cossack is early, Red Beacon later. The novice complains that there is no reason for having so many varieties of poeticus, they are all alike! But they bloom over many weeks and one needs dozens of names. When one goes into Daffodils, one dives deep!

I remember reading a letter (page 264, Dec. 1924) from a lady whose family had been made ill from eating soup in which the cook had used a Daffodil bulb thinking it an onion. Could the lady tell me what variety it was? In the Poeticus sorts there appears to be a poison, pseudo-narcissin, but whether it be harmful to humans I do not know. In Daffodils there are crystals of calcium oxalate in little bundles, known as raphides. They annoy animals when grazing on the leaves by prickling the lining of the mouth and throat as heat releases the raphides. Boiling dissolves them and thus the calcium oxalate would not be present in soup in sufficient quantity to have caused the suffering these people were subjected to. Could I know the variety, I might do a little research work and settle the question.—ETHEL ANSON S. PECKHAM, *New Rochelle, N. Y.*

PETERSON'S PERFECT PEONIES

FOR 20 years Peterson Peonies have set a standard for quality and reliability that has challenged comparison.

They are the result, not of an overnight hobby, but of a lifetime of loving devotion, passion—call it what you will. And this year I truly believe that my roots will be better than usual if not ever.

Do not place your order until you have received a copy of my 1925 peony catalog (the quality of which reflects the quality of this business) ready for distribution August 1st and sent on request.

GEORGE H. PETERSON

Rose and Peony Specialist

Box 50
Fair Lawn, New Jersey

IRIS LOVERS

Iris Santa Barbara (Mohr)

revel in the exquisite, orchid-like colorings of stately, bearded irises—flowers at prices within reach of every gardener. Our rhizomes are large and exceptionally fine, and from the most select varieties.

Three Special Offers

Twelve choice, named, bearded irises, all different and properly labeled: total value $7.50 or over, immediate delivery, prepaid post $5.00

Twelve choice, named, bearded irises, all different and properly labeled; total value $15.00 or over, immediate delivery, prepaid post $10.00

Twelve choice, named, bearded irises, all different and properly labeled; total value $37.50 or over, immediate delivery, prepaid post $25.00

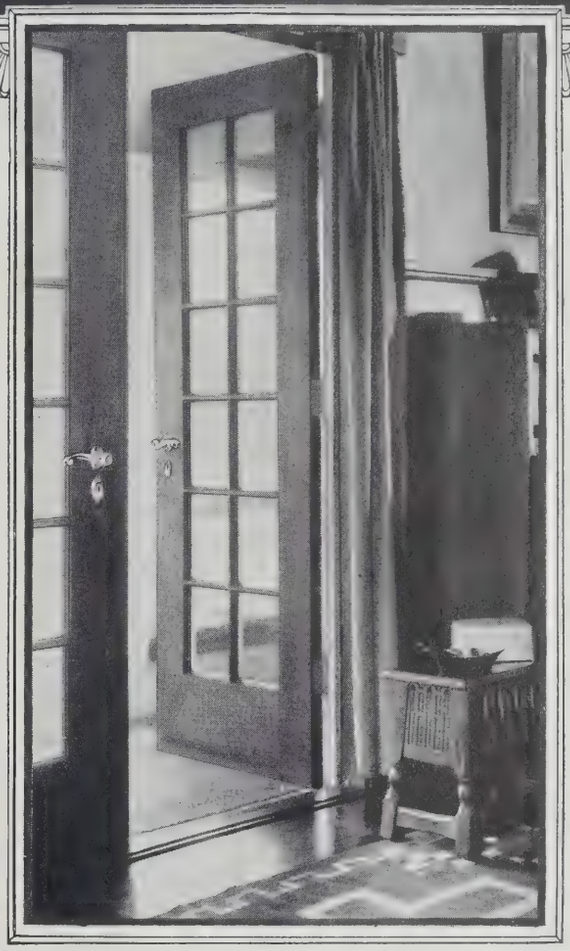
CATALOG ON REQUEST. Our catalog lists over two hundred varieties, including the best of the American and foreign productions, and all of the famous seedlings of the late William Mohr.

Carl Salbach, *Grower*

and Originator of New Varieties

6086 Hillegass Ave. Oakland, California

Build for tomorrow and use *Sargent Hardware*



WHAT makes the finished picture of your home? *Style,* unquestionably—in sweep of roof, arch of entrance, spacing of doors and windows—*style* in furnishing.

Consider style, by all means. But remember that for Colonial or English cottage or whatever style you choose, there is the proper Sargent Hardware to accent it and to make your home more livable. It will more than pay you to think of hardware when the first plans for your dwelling are made. To select with your architect the correct Sargent Hardware of time-defying brass or bronze. It will contribute lastingly to the comfort, serenity and security of your home.

May we send a copy of the Colonial Book—full of helpful, interesting material? It is free. Write for it today.

SARGENT & COMPANY, *Hardware Manufacturers*
48 Water Street New Haven, Conn.

SARGENT
LOCKS AND HARDWARE

Plants the Garden Neighbors Want

TO THE EDITORS:

In your February issue, on page 370, you show a picture of the Christmas Rose (Helleborus niger). I would like to know more about this plant, whether it would do well in this altitude, how it is started, and where I might get some. On page 393 of the same issue you have an article on Violets. I am interested in obtaining seeds but have searched through a number of seed catalogues without finding any.—MRS. J. N. WILMER, *Alamosa, Colo.*

I wish to get some Euphorbias, Aloes, and Gasterias, and would appreciate information on the subject. I thought California was full of such things, but so far I have had no luck in securing them.—W. I. BEECROFT, *Escondido, Cal.*

I have had just one fall-blooming Crocus in my garden for years. Where can I buy some of the kinds Mrs. Peckham talks about in her article in the March G. M.?—MRS. WILLIAM B. GOODWIN, *Lowell, Mass.*

Will you tell me who sells Christmas Roses (Helleborus niger), which I have read about in your magazine recently?—RALPH WILDINSON, *Albion, Mich.*

Can you tell me where in this country Colchicum Bornmuelleri may be obtained? I was very much interested in Mrs. Peckham's article on "Autumn Flowering Crocuses" which appeared in the March issue, page 34, and hope that it will be the means of bringing forth some unknown source of treasure.—EUGENIE ROSS CALHOUN, *Portland, Oregon.*

I was both surprised and pleased to come across the article on "Autumn Flowering Crocuses" by Ethel Anson S. Peckham in the March issue. For three years I had vainly tried to find some of the Meadow Saffron bulbs and at last came upon a great field of them in the lower Alps of Austria. We managed to preserve a few until we reached Vienna, where we met with severe disapproval for the people considered them poisonous and would not touch them. So far I have felt no ill effects from my experience. I would be grateful if any of the "garden neighbors" could tell me where to obtain this lovely flower.—LORANDA PROCHNIK, *Washington, D. C.*

Collecting the Old-Fashioned Hardy Clove Pinks

TO THE EDITORS:

So many people have written me about the hardy, old-fashioned Clove Pink since I first wrote to THE GARDEN MAGAZINE & HOME BUILDER about it that I have been unable to write to them all and therefore take the liberty of replying to them through the Open Column. In view of the widespread interest in them, it is to be wondered why they ever disappeared or why the leading nurserymen ever had a chance to forget them. The burden of most of the letters is: where can they be found? Therefore I am giving a list of those varieties which I have discovered and a few facts concerning them.

The hardy old-fashioned Clove Pinks as far as I can find out were different types rather than differently colored varieties of the same type. This seems strange as they so nearly resemble one another. Some at least belong to that widely varied species Dianthus plumarius and that is probably where the confusion and difficulties arose when the old-fashioned varieties went out of fashion some years ago. For Dianthus plumarius, as garden amateurs know it, is the lovely single, or semi-double, Fringed Border Pink, easily raised from seed, and always desirable. This is also a very old-fashioned Pink and it is fragrant, but it differs materially from the Clove Pink in form, coloring, and fragrance.

The old-fashioned Clove-scented Pink was quite different in form and coloring, though there were the typical rose-pink ones common to the whole Dianthus family. But Dianthus plumarius is usually not a self, and has a dark ring of a deep red around the center. There are a few modern varieties of Dianthus plumarius that are self-colored or have a faintly indicated center ring. The Clove Pink has a much larger calyx than D. plumarius, and as far as my memory and recent experience goes, this calyx is usually badly split.

This habit of splitting is one of the chief reasons why it was discarded and the other important reason seems to have been that it was hard to increase as it does not always form seed. It has also been reported to me by various garden correspondents that it is a little difficult to establish. Certainly I did not succeed in preserving many of the plants that were sent me three years ago. Only one variety has persisted and had self-sown plants appear. It more nearly resembles the double pink D. plumarius than the others do. It is quite double, fringed, and is light, rosy pink.

My first adventure among these Clove Pinks of the old-fashioned type was D. fimbriatus, or old Garden Pink as the English seedsmen call it. My attention was first called to it by the description in Mrs. Wilder's delightful book "My Garden." Soon after reading the book I chanced upon the description in an old Thompson & Morgan (Ipswich, England) catalogue. This catalogue also mentioned D. plumarius Mrs. Sinkins as an old and very common variety of white garden pink. It was my impression, which may be quite erroneous, that Mrs. Sinkins, Her Majesty, and White Reserve, were more modern hybrids, larger in size, and with a little less tendency to a split calyx, so I did not then order Mrs. Sinkins.

D. fimbriatus came easily from seed, and as far as I can tell is certainly the white form of old-fashioned Pink. It is strongly clove-scented and very full, pure white without any markings.

The next one to bloom was one that came with an order of mixed hardy Pinks and was unnamed. It was a dark reddish maroon, flecked with white, and not particularly interesting. It does not form seed, but seems to be very hardy as it is persisting in my garden without any special attention.

Then came two slightly different varieties of the pink fringed ones. I have not identified these, nor do I remember pink ones. But at least one of these plants came from a garden that had been long established and from the letters I have received on the subject the pink and white ones were more common than the dark red ones which I remember.

Since that time I have planted English seeds, but the gardens having been entirely reconstructed this spring, many spring plants did not bloom this year, so that all I can say is that they come easily from seed and make good thrifty plants. The English varieties which I have planted are English border Pinks, D. fimbriatus, D. plumarius Mrs. Sinkins, and D. fragrans (the old fragrant single white).

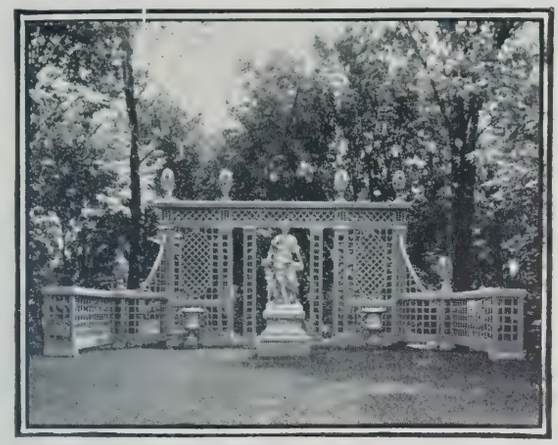
In addition to the English varieties I have bought seed of Dreer's strain of Dianthus plumarius, single mixed, from which I have had excellent varieites in other years, particularly in regard to colors.

Only two varieties of the plants I bought from Breck's seemed likely to be the old-fashioned type: Juliette a deep pink with a dark centre, very double and fragrant, and one which I think I can remember of old, and Homer, a dark red. Juliette bloomed, true to description, but Homer showed only a very small, insignificant, single white, fringed flower with dark centre, just a badly run out, inferior type of Dianthus plumarius. Homer remains to be identified.

I have recently made a list of varieties which seem to me likely to be the old varieties, and I would suggest that a search of the catalogues of leading nurserymen will reveal all of them. As to seed: American dealers offer seed of Mrs. Sinkins at something like 25 or 50 cents a packet, but only a few dealers offer it at all. The price of the English seeds before mentioned varies from 3d to a shilling a packet, according to variety, D. fragrans being 3d in the 1924 catalogue, and the finest named show varieties of Border Pinks (and also seed of Dianthus Allwoodi) is priced at a shilling a packet. The other varieties I have mentioned are 4d and 6d each. I find that they come easily from seed. The Floraire Nursery Geneva, Switzerland (which had an agent here whose name I have forgotten) offer a great many varieties of Pinks, at 20 cents a packet.

The largest number of different varieties is offered by the Palisades Nurseries. Among them are: Her Majesty, Perpetual Snow, Scotius, White Reserve, Dianthus Hybrid Mule Pinks, Abbotsford, Fettes Mount (soft rosy pink). Homer (rosy red), Louisa M. Alcott (double deep red), Mrs. Sinkins, Souvenir de Sale (pink) may be had from the Thos, J. Grey Co. Lovett's Nurseries, offer Miss America which is apparently a recent introduction of an old variety which they were fortunate enough to discover, also Essex Witch, a pink variety.

If seeds of the Pinks are sown this fall, they will make a good growth before winter and withstand quite severe conditions and be ready for transplanting and blooming next year. I have been told that these hardy Pinks dislike to be covered in any way, but they winter well in a coldframe. They make considerable growth in late fall, even up to December in an ordinary season.—MRS. PHILIP B. HOWARD, *South Lincoln, Mass.*



Design by E. H. Bennett, Architect

And amid the cool foliage this crowning touch

And what a *vital* touch! What a welcome relief from prosaic fences are these beautifully artistic *lattice enclosures!*

During 26 years of specialization, Hartmann-Sanders craftsmen have produced a rare combination of charm and stability in this and other garden architecture. Due to big volume, prices are unusually attractive.

Our elaborately illustrated catalog is filled with suggestions for beautifying your grounds. Send 30c for Catalog H-34. Address Hartmann-Sanders Co., 2187 Elston Ave., Chicago, Illinois. (Eastern Office and Showrooms, 6 E. 39th St., New York City.)

HARTMANN-SANDERS

PERGOLAS
COLONIAL
ENTRANCES
ROSE ARBORS

KOLL LOCK-JOINT COLUMN

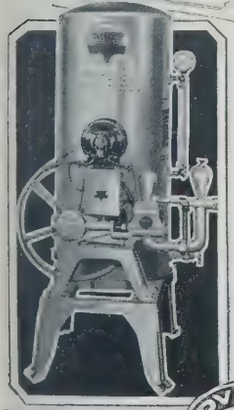
THEY CANNOT COME APART

GARDEN FURNITURE AND ACCESSORIES

102

How to assure Satisfactory Water Service-

Trained Engineers work out your problems . .



Shopping around for a Water System usually results only in confusion.

There are many factors to be considered and the importance of a satisfactory system is *too great* to leave to snap judgment.

To Duro belongs the credit for developing the only practical plan by which the customer is *assured satisfactory water service.*

Yet there is nothing mysterious or extraordinary in this plan. Duro is able to render this service because it is the only large organization *specializing exclusively in water systems and water softeners* for farm or residence use—with several hundred trained men reaching out into every state and province—men who know and whose duty it is to study your problems and make unbiased recommendations.

Duro makes an Automatic Water System for every possible use—deep wells—shallow wells—cisterns—capacities ranging from 150 to 2100 gallons per hour and prices from $79.50 up.

THE DURO VERTITANK $125—200 gals. an hour—Other systems as low as—

$79.50 FOB Dayton

Let Duro help *you.* Simply consult the Duro Advisory Service. There is no charge or obligation. *Write for Free Consultation Blank.*

THE DURO PUMP & MFG. CO.
608 Monument Ave. Dayton, Ohio

DURO Water Systems

Duro Guarantees Satisfactory Water Service—

DANERSK FURNITURE as related to the three great periods of American design

R. T. H. HALSEY, in his introduction to the handbook describing the new American Wing of the Metropolitan Museum, gives the clearest summary of the history of the utilitarian arts of the American Colonies and the Early Republic that has yet been presented. He divides it into three periods:

First Period: 1630 to 1725
Second Period: 1725 to 1790
Third Period: 1790 to 1825

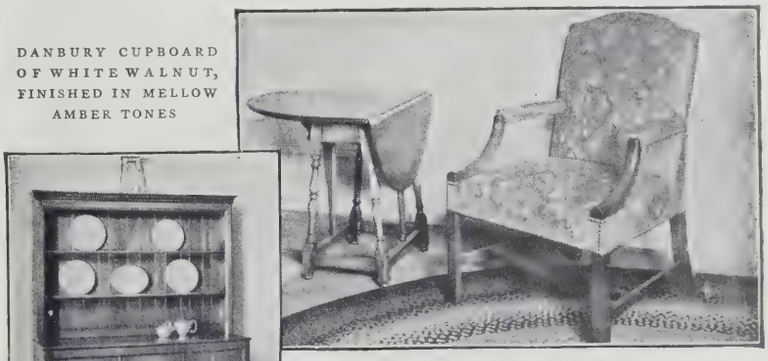
In making Danersk Furniture in our New England factories we have specialized for the last ten years in furniture of the First and Third Periods. In the Second Period we have done little or nothing because of its extreme elaboration and Rococo influence of ornamentation which, if well done, is the most expensive and formal ever devised. We have turned rather to the friendly forms of the First Period: tavern tables of oak, maple, and pine; quaint cupboards; dignified walnut highboys with herringbone inlays and beautiful burled woods; comfortable Queen Anne chairs and dining groups developed from the choicest examples of this era.

From the Third Period we have selected those delightful forms of 18th Century design, with their classic refinement of detail comprised by the American adaptations of Heppelwhite and Chippendale chairs; Pembroke tables by Duncan Phyfe and Sheraton; Cuban mahogany inlaid with satinwood, holly, and ebony; dining room, bed room, and luxurious upholstered pieces for the living room.

These things need no special setting and are so direct and genuine that they bring the truth of traditions and hidden values of construction to all homes where good taste, quaint interest, and comfortable dignity are valued.

Our Chicago and New York salesrooms are the only places where Danersk Furniture can be seen. Your own dealer or decorator is familiar with our productions—all good decorators are. They will welcome your personal investigation of our furniture, and it is most important that you should see this furniture before purchasing for your home, if you value correct traditions in design.

DANBURY CUPBOARD OF WHITE WALNUT, FINISHED IN MELLOW AMBER TONES



AMERICAN MAPLE CHAIR OF CHIPPENDALE INFLUENCE, AND BUTTERFLY TABLE

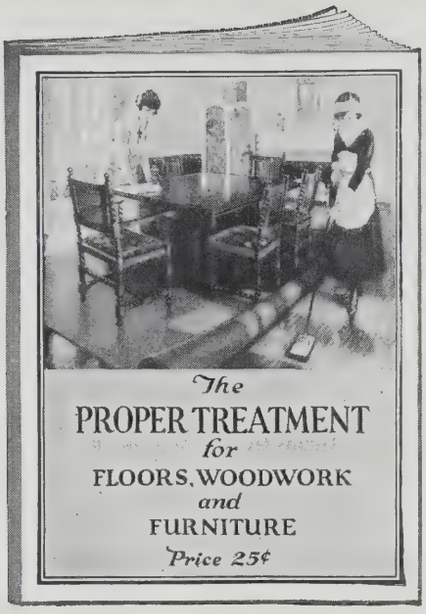
DUNCAN PHYFE LIBRARY OR BREAKFAST ROOM TABLE OF CUBAN MAHOGANY

ERSKINE-DANFORTH CORPORATION
383 Madison Avenue, New York City, *Opposite the Ritz-Carlton Hotel*
Factories in New England
WHOLESALE AND RETAIL

Chicago Salesrooms
315 Michigan Avenue, North

Distributor for Southern California
2869 West 7th Street, Los Angeles

FREE—Valuable Instruction Book on Wood Finishing



This book contains practical suggestions on how to make your home more artistic, cheery and inviting. It explains how you can easily and economically refinish and keep woodwork, furniture, floors and linoleum in perfect condition. It tells how to give your entire home a delightful air of immaculate cleanliness.

Ask Your Painter

Ask your painter for a FREE copy of the Johnson 25c book on Home Beautifying and Wood Finishing. If he hasn't a supply of these books he can easily secure them. And have him show you his set of wood panels exhibiting the many beautiful effects obtainable with Johnson's Artistic Wood Finishes.

JOHNSON'S WOOD DYE

Penetrating

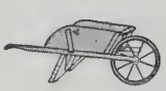
Dark Oak	*Light Oak*	*Walnut*
Fumed Oak	*Golden Oak*	*Bog Oak*
Dark Mahogany	*Mission Oak*	*Flemish Oak*
Light Mahogany	*Weathered Oak*	*Early English*

Johnson's Wood Dye is for the artistic coloring of all wood. With it inexpensive soft woods may be finished so they are as beautiful and artistic as expensive hard wood.

Johnson's Wood Dye is very simple to apply—it goes on easily and quickly without a lap or a streak. Dries in four hours and will not rub off or smudge—penetrates deeply, bringing out the beauty of the grain. All shades may be easily lightened or darkened.

S. C. JOHNSON & SON, Dept. G. M. 8, RACINE, WIS.
"The Wood Finishing Authorities"
Please send me free and postpaid a copy of the Johnson 25c Instruction Book on Home Beautifying and Wood Finishing.

Name .....
Address .....
City and State .....
Painter's Name .....
Painter's Address .....



GARDENING FOR THE BEGINNER

THE MONTH'S REMINDER—AUGUST

As to Time and Place: In gardening practice a date can only be approximated as seasons vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 40). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

How to Use This Guide: Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

Who Writes This: The advice and instruction in this department are the gleanings of many years experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Theiss from Pennsylvania; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. A. Kruhm from an extensive Eastern acquaintance; Miss Ethel Hutson from the far South; Mrs. E. Urquhart from California and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.

SOME one has said that the first essential in successful landscape painting is to know where to sit down. It would be poor advice to suggest to the August gardener that the best thing he can do is to sit down; but it is good advice to tell him that gardening, as well as landscape painting, may be affected beneficially by the point of view. August is the month when "temporary" gardeners begin to wilt and droop by the wayside. Be a "permanent" gardener. Then your August gardening will be as pleasant as your May endeavors. Don't consider that, because your early crops are already harvested and your later ones perhaps ready to "lay by," you might as well quit. Now is the time to look after something other than mere crops. Now is the time to improve the garden itself.

WEEDS, WATER, AND WISDOM

WHAT you do now, of course, will affect your fall crops; but it may affect even more your crops for next year. The water table is now perhaps at its lowest. All vegetation is slowing up, marking time. Don't forget the Cauliflowers now. If you let anything cut off their water supply, you won't have any nice cauliflower heads later on. And of course, this advice holds for all the members of the Cabbage family, and most other vegetables as well.

Weeds are now coming to maturity, ripening their seeds. Don't let them do it. Don't let them stay in the garden for a moment. But if circumstances have prevented you from hoeing them out, do it now before they go to seed, and so make you trouble for the future. It was a wise gardener who first remarked that one year's seeding makes seven years' weeding.

THE ASPARAGUS BED

ASPARAGUS cutting should have stopped last month. Yet August is the time to put one's very best effort on the bed. Spring cultivation does not affect the current season's crop at all, it is the summer and fall cultivation that counts. It is now, after cutting stops, that the plants store up nourishment in their roots to produce next spring's crop of succulent shoots. So feed well and cultivate well now.

Well rotted stable manure is always good for Asparagus. You can put 100 pounds on a patch four by five feet. If you use commercial fertilizer, this mixture is highly recommended: Two pounds of soda nitrate, six of bonemeal, and a pound and a half of muriate of potash. Apply this to the same area and rake into the soil. If you push your Asparagus plants now, in a short time the bushes will be so prosperous that their dense shade will practically kill off all weed growths.

ADDING FERTILIZER FOR NEXT YEAR

WHILE we are trying to keep the water table up and the weed crop down, let us have our eyes far ahead. Don't forget that by this time of the year much of the spring fertilizer and other plant food has been used. The soil is depleted. Let us put it back again now, to help next year's garden.

(*Continued on page 508*)

A Beautiful, Natural Background

DUBOIS Woven Wood Fence brings a favorite Old-World vogue to solve difficult landscaping problems.

On Large Estates

Dubois Woven Wood Fence has gained an immense vogue for screening private grounds bordering on public highways. Its quaint beauty is the most effective yet tactful way of saying 'No Trespassing'.

In Suburban Communities

Dubois Woven Wood Fence is the new and *artistic* method of gaining privacy and of shutting from view such necessities as service and laundry yards. It is moderate in cost and easy to erect.

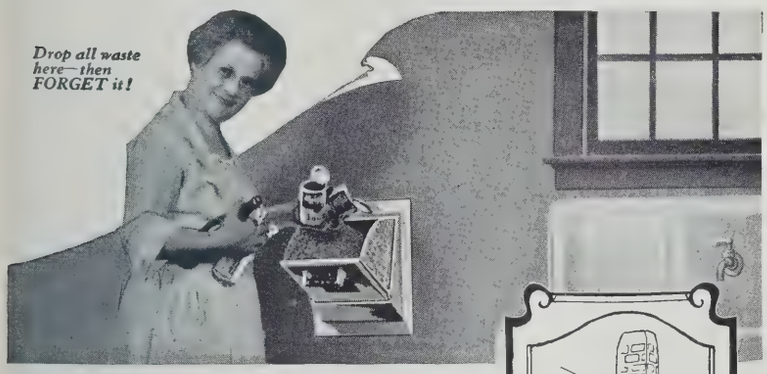
WONDERFULLY adaptable as a charming outdoor screen, is this DUBOIS fencing of straight, young chestnut saplings skillfully woven together with sturdy wire and imported from France in convenient five-foot sections.

Requiring no paint, the live chestnut quickly weathers to a mellow shade which blends naturally with its surroundings.

Wherever a jarring view should be excluded; wherever restful seclusion is desired—there DUBOIS Woven Wood Fence is supremely effective and artistic and is harmonious with any architectural treatment.

Illustrated Booklet "H" sent gladly upon request. Robert C. Reeves Co., 187 Water Street, New York City.

DUBOIS Woven Wood Fence



Dispose of *All* Garbage Instantly—No Cost!

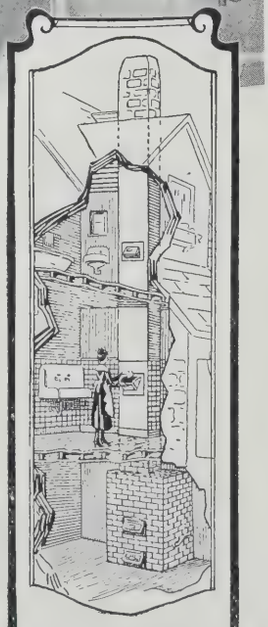
NOW—*before* you build that new home you're planning—is the time to banish forever the nuisance of garbage can and rubbish pile. The time-tried Kernerator, at one moderate first cost, gives you this permanent freedom. Thousands in use for years—everywhere.

Costs Nothing to Operate

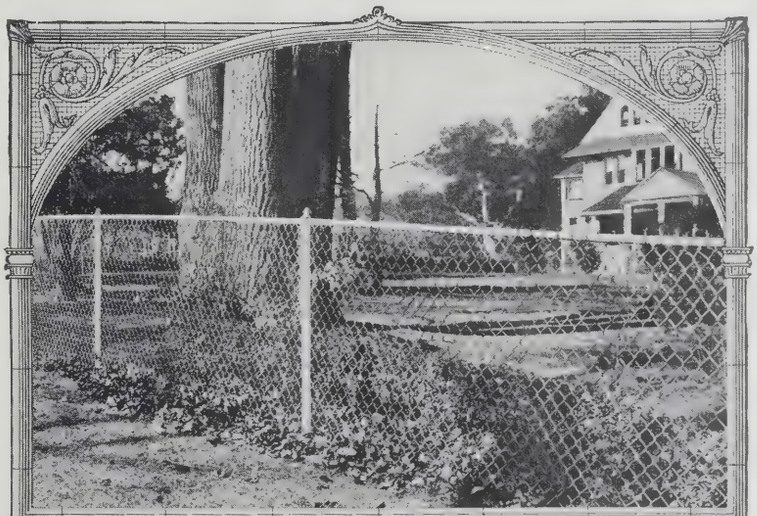
Waste is simply dropped through the Kernerator hopper door without leaving the kitchen. This waste falls to the brick combustion chamber in the basement. There, an occasional lighting is all that is needed. No fuel, gas, oil, wood or coal—is used. Just the waste itself. Metallic objects (tin cans and the like) are flame-sterilized for removal with the ashes. Ask your architect or contractor—he knows and will recommend the Kernerator—or write

KERNER INCINERATOR COMPANY
1031 CHESTNUT ST. MILWAUKEE, WIS.

KERNERATOR
Built-in-the-Chimney



Here is a typical Kernerator installation. It costs no more than a good radio set and you get rid of the garbage nuisance forever.



Beautiful Grounds Need Protection

Enclose yours with non-climbable Page Fence and watch them increase in beauty and value.

A super-heavy zinc coat applied after weaving, approximately *5 times heavier* than that on ordinary galvanized wire, makes Page the most durable, economical fence made. A Distributor near you will furnish plans and estimates promptly. Write for his name and for illustrated booklet, "FENCES FOR PROTECTION AND BEAUTY." No obligation—a postal brings it. Address

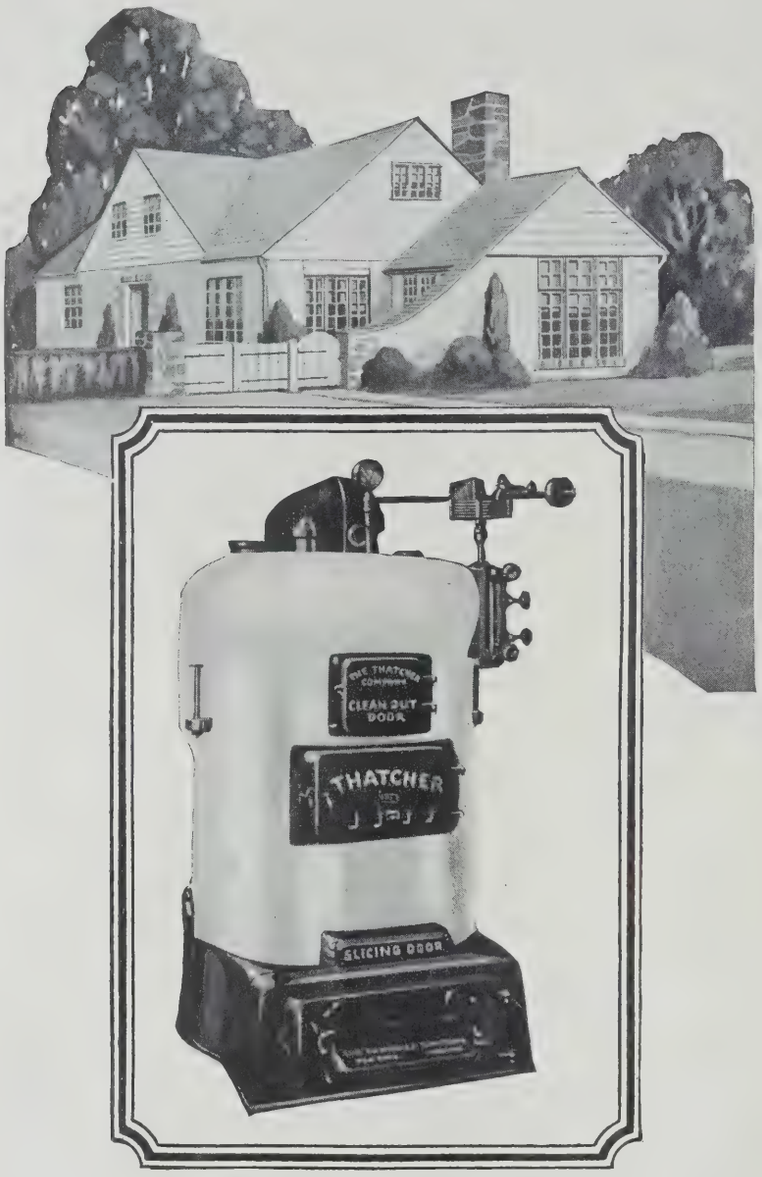
PAGE FENCE & WIRE PRODUCTS ASS'N
215 N. Michigan Ave., Dept. 73, Chicago, Ill.

Distributing Wire Link Products made by the Page Steel & Wire Company, Bridgeport, Conn.

TRADE-MARK *"America's First Wire Fence, 1883"*

District Offices: Chicago New York Pittsburgh San Francisco
An Associate Company of the American Chain Co., Inc. Bridgeport, Conn.

PAGE FENCE



How About the Coal Bills – *are they as low as they should be?*

IT WON'T take you long to discover how *low* coal bills can be, after a Thatcher Round Boiler is doing duty in your basement next winter. The additional direct heating surface guards you against wasted warmth and unnecessary expense.

You don't have to keep running down the cellar every little while to pile on more coal or adjust the drafts. The deep fire pot only has to be filled with coal two or three times a day. A delicately balanced regulator automatically keeps the house at the right temperature, regardless of the weather outside.

Whether you choose a Steam or Hot Water Heating System, there is a Thatcher Round Boiler to meet your exact needs. Your local Thatcher dealer will give you all the facts. In the meantime, write for illustrated booklet, "Helpful Hints on Choosing Your Heater."

THE THATCHER COMPANY

Formerly Thatcher Furnace Co.
Since 1850

21 West 44th St. New York | 39-41 St. Francis St. NEWARK, N. J. | 341 N. Clark St. Chicago

THATCHER

BOILERS · FURNACES · RANGES

(*Continued from page 506*)

Remember that manure of any form is always highly desirable, perhaps the most desirable of all fertilizers. I would take it in preference to any other. But there are manures and manures. Hen manure will burn things quickly if you get too much of it on; horse manure must be handled carefully, too; but cow's manure is so gentle in its action that it will hardly harm anything. If we are going to apply manure now, let us get cow manure if possible. Perhaps the best way to apply even this is in the liquid form. That is both food and drink to the plants.

Be sparing of commercial fertilizers at this season. Some of them are very strong, like hen manure. In spring, when the earth is full of water, fertilizers liquefy readily. The water carries them through the soil. Not so now. They remain more or less concentrated. Better use two small doses rather than one big one.

BUGS, WILTS AND ROTS

DON'T forget to use poisons plentifully for bugs, and bordeaux for wilts and rots. These hot August days are the delight of insects. The Cucumbers and the Melons and other plants are in a critical way now, with the water supply growing short. They cannot resist attacks of enemies as well now. So guard them.

Often melons rot on the under side, especially if the fruits happen to lie on moist ground. In the home garden it is entirely feasible to slip shingles or flat pieces of wood under the melons and so protect them from this danger.

ONIONS FOR STORAGE

ONIONS will be maturing now. Be sure to dry them thoroughly in the sun before storing them away, otherwise they will surely rot. While they are drying, cover them at night to keep the dampness from them.

It is useless to store away onions that are soft or have loose skins or are immature or otherwise imperfect, for they will not keep. The best way to pack them is in slat crates, so they will have good ventilation. They should be stored where it is both cool and dry.

THE MULCH IN PLACE OF WATER

DON'T forget that fruit trees, as well as vegetable plants, need water sadly in August. If you have been cultivating your trees, the dust mulch will help. Very often fruit trees in the home grounds are not cultivated. In such case, mulch them with your lawn clippings, but do not wait until August to begin. It is wonderful what a mulch will do. A few years ago a friend of mine who owned a poor, thin piece of hill land, on which even Goldenrod would hardly grow, bought some expensive grafted nut trees and set them out on this ground. It looked like throwing money away, for he did not even plow the land. The trees were merely set in small holes dug in the hard soil. Then he mulched the trees. Around each tree he laid a thick cover of strawy manure. The manure leached into the soil and supplied some plant food. The strawy parts conserved the moisture. Even a cultivated plantation could have grown no better. Yet his entire labor consisted of planting the tree and applying the mulch.

TIME TO THINK OF YOUR STRAWBERRIES

WE THINK much of strawberries as a spring crop that we are likely to forget them now. Your spring-set plants are getting ready to make runners—perhaps are already doing so. The supply of runners will depend largely upon the vigor of the plants. Care for them now, in this hot time. Keep the weeds down, keep the soil constantly stirred up and loose, and supply food as needed. Even if your plants don't show much immediate response, they will grow stocky and sturdy, and get ready for a big advance a little later.

AMONG THE FRUIT TREES

FRUIT tree culture should have stopped in July. Do not continue it beyond the early part of August at the latest. As long as you push your trees, so long will they continue to grow. They should now cease growth, in order to harden their wood for winter. It is the late growing twig that is first to winter-kill. If you have trees inclined to tenderness, be sure to halt growth at this time. Stop cultivating, and cut the weeds with a scythe if they spring up. A cover crop should properly follow cultivation. One could even rake off a mulch and let

(*Continued on page 510*)

Hitchings Sunshine Shops

For Then Your Table Will Say June When It's Howling Winter Outside

ALWAYS in abundance—regardless of the season—fruits and flowers—that's what owning your own greenhouse means.

In the afternoon you slip out and pick a honey-hearted melon for the morrow's breakfast.

To resist picking an armful of fragrance filled narcissus is asking too much.
And likewise some marigolds and sweet peas for your sick neighbor; and mayhap a bloom filled rose bush in its own individual pot.

And so we might go on.
But why go on, you have pictured it all to yourself many a time.

Why stop at this picture, when for so comparatively little you can have one of our snug little Sunshine Shops?

Do you know just how little?

Write us. Ask us to send you our Sunshine Shop Circular and tell you what it costs to have just such a happiness maker.

New York
101 Park Ave.

Philadelphia
Empire Building
13th & Walnut Sts.

Hitchings and Company

General Offices and Factory
Elizabeth, N. J.

Boston
161 Massachusetts Ave.

Wilkes Barre, Pa.
P. O. Box 218

BRECK'S IRRIGATOR (*patent applied for*)

A Proved way to irrigate

For Lawns, Flower and Vegetable Gardens

BRECK'S IRRIGATOR—a watering device that will do whatever you ask of it in the way of sprinkling or irrigating. Introduced in 1924—many repeat orders and testimonials. Its fifty feet of flexible hose, fitted with spray nozzles, waters any area on your grounds, thoroughly with a minimum of labor.

It can be transferred easily from one place to another. It lies perfectly straight along a hedge, or coils itself around a flower bed. No moving parts to get out of order. And it can be rolled up just like a piece of hose and put away.

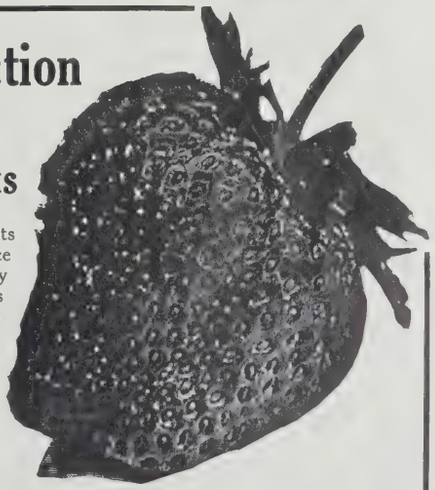
Fifty-foot length sent upon receipt of $25.00—prepaid east of the Mississippi; sent express collect west of the Mississippi.

Send for descriptive circular M, "50 Feet of 100 per cent Service"

JOSEPH BRECK & SONS

85 State Street **Boston, Mass.**

Hunt's Perfection
Pot-Grown Strawberry Plants



By setting out these pot-grown plants you practically eliminate the chance of losing plants, no matter how dry the season. Our pot-grown plants are vigorous specimens that will insure a heavy crop next season.

2 Wonderful New Berries

Charles I—A new extra early berry that we are proud to introduce to home gardeners. It is one of the first berries to ripen with large even shaped berries, very prolific. Because of its heavy root system it will withstand drought better than almost any other. $1.50 a doz., $10.00 a hundred.

Delicious—A new medium to late variety, producing enormous crops of perfect berries. Aptly named "delicious." A New York State origination that will produce best results north of Philadelphia. $1.50 a doz., $10.00 a hundred.

Special Introductory Offer. 1 doz. of Each of these 2 wonderful novelties, $2.75. Both perfect flowering varieties.

Special Home Garden Offer of Hunt's Perfection Strawberries

100 Strong Pot-Grown Plants, $7.50

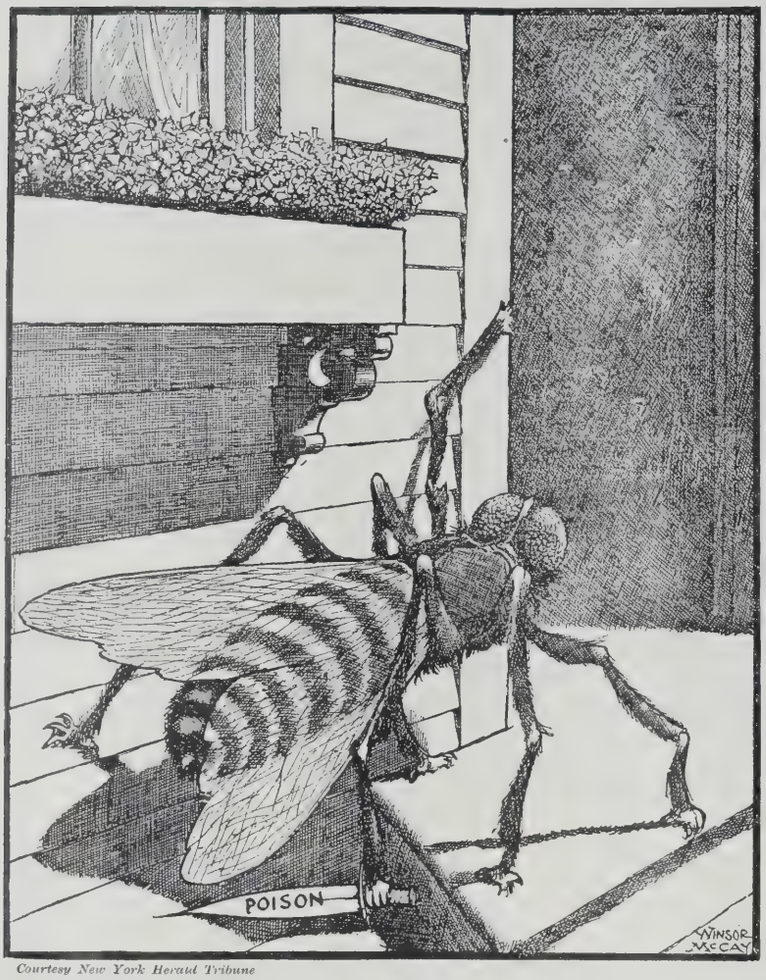
This is a selection of 5 standard named varieties bearing from early to late. Each variety is an enormous bearer of delicious berries. This offer is made especially to encourage those who have not as yet included a strawberry bed in the home garden. All of these varieties are described in our

Strawberry Circular

Illustrated in color. It tells you how to plant and grow Strawberries for absolute success. It also describes our collection of other small fruits. Send for copy—FREE.

WILLIAM M. HUNT & CO., 148 Chambers Street, New York, N. Y.

THE ASSASSIN
Copyright, 1925, New York Tribune Inc.



Courtesy New York Herald Tribune

ALL that disease-carrying flies and mosquitoes ask is a tiny hole in your door, window or porch screens. They search for it unceasingly. And when they find it, they become a menace to the family health.

Prevent these holes in your screens—protect yourself from deadly insects by using Jersey Copper Screen Cloth. Jersey *lasts* because it is made of copper 99.8% pure. *It cannot rust.*

Jersey is the *only* copper screen cloth on the market woven from copper wire made by a special Roebling process which gives it stiffness and tensile strength comparable to steel.

Jersey Copper Screen Cloth, 16 mesh, is a true *insect* screen cloth. The wires are spaced uniformly and keep out mosquitoes and other small insects as well as flies.

Jersey is made in both bright and dark finish. But most home owners prefer the latter, because it goes through no weathering process, is nearly invisible and *stays* that way.

Jersey Copper Insect Screen Cloth can be obtained from many of the better hardware dealers and custom-made screen manufacturers. If you cannot readily locate a distributor, write us. We will send you samples and tell you where you can get it.

THE NEW JERSEY WIRE CLOTH COMPANY
626 South Broad Street
Trenton New Jersey

All Grades of Wire Cloth Made of All Kinds of Wire

TRADE JERSEY MARK
Copper Screen Cloth
Made of Copper 99.8% Pure

(Continued from page 508)

the earth dry out. Better resort to extreme means than have your plants killed by winter freezing.

Don't forget that August is about the last call for budding. Buds are mature now, and bark will still come loose. Also, spring seedlings for budding are about as large as they will become.

HANDLING THE ORIENTAL POPPY

REMARKABLE strides have been made in the improvement and increase in the range of color in the Oriental Poppy which is our most gorgeous and largest flowered hardy perennial, excepting the Peony. It is a very easy plant to grow and is long lived. Yet many gardeners have difficulty with it.

This is the season to move and to propagate this Poppy. If it is desired to increase the supply of a fine color or form, dig the root and go down deep for it, two feet or more. A tiler's spade is an excellent tool for the purpose. Cut the root into two inch sections being careful to lay them aside so that the top end of the cutting will be indicated. It is well to make a square cut at the top and a diagonal slice at the bottom to be certain. Plant these cuttings upright and about an inch under the surface and keep them moist. There will be no sign of growth until well into September, but do not despair. They will appear, and a large proportion of the cuttings will make new plants.

The Oriental Poppy dies down and loses its foliage after flowering. This is the time to move it. Be sure to get a good length of root. Leave at least six inches of the original root to the crown of the plant used for propagation and it will re-establish itself.

A large stock can be secured readily from seed which germinates quickly and thickly. Transplant it three feet apart into permanent quarters or six inches apart into nursery rows when the first two round leaves appear. They are very small and tedious to handle but moved at this time they will take hold easily. Left until the leaves take on their long form, they are hard to transplant safely. It is better in this case to leave them in the seed rows until they become dormant.

They delight in a dry sandy soil—in good drainage under any condition, need a summer bake—in short luxuriate in exactly the same conditions as Tall Bearded Iris for which they are a very fine companion.

Give the plants a light mulch if they have made a heavy fall leaf growth, a characteristic of this Poppy. If the leaf growth is short, it is better to omit the mulch as the crowns sometimes rot under a mulch and in wet open winters. However, do not give up hope in this case as they are very likely to reappear from portions of the root even the following year. They do not come true from seed so it is best to plant seedlings until they bloom in a reserve garden and select the best colors. Some of the light tawny shades, sure to appear, are undesirable. The color now ranges from light orange to mahogany and mulberry with a series of salmon, pink, and rose shades, scarlets and crimsons and also a pure white. I have never succeeded in raising a pure white from seed. Buy plants of the white. Other colors are likely to give some of the type in a batch of seedlings.

CALIFORNIA GARDEN CALENDAR

PARTICULAR attention must be paid now to the autumn blooming plants. Thin out the Chrysanthemum buds, and in a group of three leave the terminal bud only. For large blossoms allow one bud to a stem, but if quantity is wanted rather than size, several side branches may be left. Keep Dahlias well watered and fertilized. Cut back those that have bloomed for later flowers. Mignonette seeds, after soaking overnight, may still be sown. Also Sweet Alyssum may be sown in the open ground for winter blooming. Cut back the Alyssum after the first blooming and it will bloom again.

Prepare for the second California spring time which begins with the rains in September. The first spring changes from cold to warmth—the second from drought to moisture. Hardy perennials may be sown in protected seed beds, ready for transplanting as soon as the rains come; also the biennials, Canterbury-bells and Foxgloves for spring blooming. In the hottest interior regions, seedlings will need lath or cloth protection.

Roses should be pruned, cutting back to good laterals and few shoots. This is a good time to put in Rose cuttings from half-ripe wood. Plant in boxes filled with sandy loam, three buds in the ground.

(Continued on page 512)

First it holds them up

Then it knocks them out

Because It Kills The Rose Pests It's Death On All Garden Bugs

FIRST it gets the sap-sucking aphides. Then it gases and kills the frisky rose chafers and white flies. After which, it bids the rose bug a farewell.

It does all these things as no other spray does.

First it gases. Then it kills. Nothing gets away.

Instead of having several sprays, Dy-Sect does the work of them all.

Even the aster beetle, that tricky, defiant little cuss, meets his Waterloo.

A quart makes 7½ gallons, at a cost of only 6 cents a quart. Agreeable to use. Harmless to the hands. Sold by dealers generally.

Prices: Sample can 30c. Pint $1. Quart $1.75. Half Gallon $3.75. Gallon $6.

A. C. Horn Company

67 Horn Building
Long Island City, N. Y.

THE TORRENS

Conrad's First Command

THE illustration shown above is one of those prepared by Mr. Edward A. Wilson, who illustrated *Iron Men and Wooden Ships*, for the booklet, *Joseph Conrad—A Sketch.*

This booklet contains 48 pages of interesting and little-known facts about Conrad's life and about his books, together with many critical estimates of his work.

Write for *Joseph Conrad—A Sketch*, enclosing ten cents to cover costs.

DOUBLEDAY, PAGE & CO.
GARDEN CITY, N. Y.

Make Next Year's Garden This Fall

Autumn is the time to make next year's garden. This year's can no doubt be improved. Remodel while all the details are fresh in your mind; it is a fine vacation job. Try new color groups and arrangements. Farr Better Perennials offer a varied selection and will bloom profusely next summer.

A Few That Are Sure to Please

Aquilegia, Mrs. Scott Elliott's Hybrids. Large blooms, often 4 inches across, with very long spurs. Pastel shades.

Chrysanthemums. Yellow, bronze, white, and pink, frost defying blooms.

Delphiniums, Wyomissing Hybrids, grown from seed of the finest named varieties. Wonderful blues that lend distance to the garden, making it appear larger than it is.

Iris. If there is room for only one perennial it should be Iris—Farr introductions are standard and integral part of all Iris lists and collections.

Phlox. Late summer and early fall is brilliant with their varishaded colors.

Peonies. Plant only in fall; they bloom next spring.

Poppies. For dazzling, barbaric splendor the Oriental Poppy is absolutely unrivaled.

Better Plants---By Farr

Our catalogue is sent free to all who ask. It lists and describes better perennials. Plants shipped on approval; pay after you receive them in satisfactory condition.

FARR NURSERY COMPANY
104 Garfield Avenue, Wyomissing, Penna.

Glass Gardens

It's no effort to imagine how attractive this house would look in your garden. It is 18 feet wide and 3 section, or 25 feet long.

A Hot Weather Thought For Cold Weather Pleasurements

HOW soon we forget to remember.

When flower filled summer is here, we seem to lull ourselves into believing that winter's frosts and frowns are a myth-like thing.

And then of a sudden some morning, we awake to find prints of Jack Frost's ruthless fingers on our flowers.

Then come hurry scurry thoughts of a greenhouse to harbor our flower favorites and insure the perpetual summerland our thoughts have persisted in.
But why wait for so rude an awakening?

Why not write at once and get the having of one of our greenhouses settled at once.

For an equal expenditure what can give you such a year in and year out dividend in pleasure and contentment?

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

Eastern Factory, Irvington, N. Y. — Western Factory, Des Plaines, Ill. — Canadian Factory, St. Catharines, Ont.

Irvington, New York — New York, 30 E. 42nd St. — Philadelphia, Land Title Bldg. — Chicago, Cont. Bank Bldg.

Boston, Little Bldg. — Cleveland, 1304 Ulmer Bldg. — Denver, 1247 S. Emerson St. — Kansas City, Commerce Bldg.

St. Louis, 704 E. Carrie Ave. — Buffalo, Jackson Bldg. — Montreal, 124 Stanley St. — Greensboro, North Carolina

St. Catharines, Ontario, Canada

(*Continued from page 510*)

and two above, and protect from the sun, sprinkling regularly. Whe the Amaryllis have finished blooming, if necessary to move then separate at once and replant. Plant in light soil in the sun with th stem end only an inch or two below the surface. The Madonna Lil (Lilium candidum) should be planted now, also Freesias, Oxalis, an European Iris, if not already separated and transplanted. Cover th bulb beds with a mulch of leaves or old manure so that the rains wi not pack the soil. Sow seeds of Chinese Primrose and Butterfly plan (Schizanthus) for winter blooming, also Cineraria mixed with sand, i boxes covered with cotton cloth. Water through the cloth.

Soak the garden rather than sprinkle, cultivating and mulching after ward with leaves, straw, or dry earth. Soak the Gladiolus as the roo lets are under the bulb and surface watering does not reach them Limit the watering of Pelargoniums and Nasturtiums, as the blossom will be sacrificed to the foliage.

For plant lice use tobacco water or tobacco dust, and for the gree bugs catch them in the early morning and drop them in kerosene Protect choice plants from sun and dust by a light canopy of chees cloth.

AUGUST IN THE FAR SOUTH

AFTER the midsummer pause in July, gardening operations should now become brisk again. There may be daily showers whic make it impracticable to do much planting or cultivating, since th soil is kept drenched; or there may be a long dry spell which will mak it difficult to germinate seeds. But usually August brings some coo days and a recurrence of the conditions which in the early spring mad things sprout afresh. In this latitude, the fall and winter garden ca be almost a repetition of the spring planting.

Traditionally, in the vegetable garden, one plants in August th first fall crop of Turnips, Mustard, Swiss Chard, and other "greens;" Bush Beans; White, Black-eyed, and Dwarf Marrowfat Peas ar planted, both for food and for fertilizing value. Cabbage and Cauli flower, Broccoli, Brussels-sprouts and Kale, Parsley, Roquette, Chervi may be sown now; and if it is cool enough, Lettuce, Endive, and Beets but these will not germinate if allowed to get dry. Parsley seed shoul also be kept moist by covering with brush until it comes up. Celery and Radishes should also be sown and Shallots and Onion sets may b set out. Tomatoes, Eggplant, and Sweet Peppers may be sown fo late crops.

In the flower garden, the field is more limited, as many of the spring annuals are too sensitive for the hot days we are still enduring in August, and the flooding rains will wash away the small seeds. Thus if Pansies, Sweet Alyssum, Calendula and other bedding plants ar sown in August, as advised in other latitudes, they should be planted in a coldframe, where they can be protected against extremes of heat and wet. Moreover, the late frosts permit waiting much later to plant these and such half-hardy annuals as Poppies, Cornflower, Snapdragon, and Stocks; for even if planted in October they have a month or six weeks to establish themselves before there is danger of a severe frost, and they will bloom better in the spring if not planted too soon, to become a prey to insects.

Those spring annuals which do not mind heat may be sown again in August in the open ground, to bloom in September and October. These include Balsam, Zinnia, Cockscomb, Torenia, and Portulaca. Sweet-Peas for Thanksgiving and Christmas blooming should be planted in August. The early varieties should be chosen, and planted deep, in a sunny place.

Order bulbs now, and prepare bulb beds; but it is better not to plant the Dutch bulbs too early in the South, as they come up too soon, and go to leaf instead of flower. August is the time, however, for planting the bulbs of the Easter Lily, which will then form its crown of leaves for blossoming next spring.

Planting of Evergreens, recommended for more Northern latitudes, is not advised for this month in the far South. It is much better to postpone transplanting, where possible, until the dormant winter season. However, if it happens to be a rainy summer, it is practicable to transplant almost anything with safety, since the daily showers and the saturated atmosphere give ideal transplanting conditions.

Advice given for spraying, cultivating, and fertilizing in other localities applies with equal or greater force in the South, since the army of insects is particularly aggressive.

The Joy of Beating Father Time

From the cradle to the grave we are told that "time is money." But it is far more than that! It is opportunity measured by seconds! This holds doubly true in the garden where an opportunity lost can frequently never be regained. But man's ingenuity will find ways and means to catch up with time passed. This was the fundamental motive that prompted the founder of Lovett's Nursery to grow Strawberry plants with a root-system that would enable them to catch up with time. Strawberry beds have always been more or less of a "follow-up" crop. It remained for Lovett's *Pot-grown*, well-rooted plants to make follow-up system in midsummer gardening an unqualified success.

We Guarantee Lovett's Pot-grown Strawberry Plants to Do Three Things:—

they will grow regardless of advanced, dry season;

they will, in due time, yield crops as per promise in descriptions; and

they will make you feel glad that you came to specialists, for with us men, methods, and experience combine for competent growing, packing and shipping.

Lovett's Midseason Hints— Our Catalog No. 115

is ready to further familiarize you with the best varieties of Strawberries as well as Irises and Peonies. Please write for it TO-DAY.

LOVETT'S NURSERY
Box 125
Little Silver New Jersey

Now Let's Talk of Spring Gardens!

FARNCOMBE SANDERS
$1.00 for 12—$6.00 per 100 prepaid

It's difficult, I know, to think of next spring, with midsummer's glory blazing all around us. And yet, foresight exercised *now* will help materialize fond garden dreams next spring. All those lovely garden treasures like Tulips, Daffodils, Hyacinths, etc., should be thought of now, while this month is a good time to plant Iris and order Peonies.

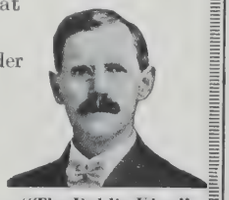
Guide to Spring Gardens FREE—please write for it.

Besides the famous Hollis Peonies it offers a select list of Iris, both Japanese and German, also Siberian Iris. Speaking of Iris, here is an offer designed to win me new friends:—

5 Fine German Iris for $1.00 Prepaid to any part of U. S.

Flavescens, soft yellow; **Queen of Gypsies,** bronze and purple; **Mme. Chereau,** white edged violet; **Herant,** large lavender-blue; **Pallida Dalmatica,** lavender; (Valued separately at $1.45, for $1.00 prepaid.)

Let this typical offer acquaint you with Alexander Service and Merchandise.



"The Dahlia King"

J. K. Alexander
World's Largest Dahlia Grower
27-29 Center St. East Bridgewater, Mass.

A Border Like This Need Not Cost A Lot!

All told it holds 185 bulbs—15 each of 9 varieties and 50 Clara Butt, that greatest of all salmon pinks, as shown to extreme right in center of picture. From front to rear the varieties shown are as follows:

John Ruskin (Cottage); **Turenne** (Breeder); **Velvet King** (Breeder); **Pride of Haarlem** (Darwin); **Rev. Ewbank** (Darwin); **Clara Butt** (Darwin); **Baron de la Tonnaye** (Darwin); **Afterglow** (Darwin); **Sir Trevor Lawrence** (Darwin); **Bleu Aimable** (Darwin).

Special Offer for Action *Within Ten Days!*

Up to August 10th we will accept "import orders" for this matchless border for $10.00, half the quantity for $5.50. (After August 10th, at regular catalog rates, this collection will cost $12.45.) "Import orders" are packed in Holland, bulbs are handled *only once* (very important) and come to you in original packages.

"Bulbs In a Class *All Their Own*"

continue to maintain their reputation as the acme of quality in Dutch Bulbs. Better bulbs are not obtainable at any price and, of course, of such bulbs, stocks will always be limited. So our suggestion is that you write at once for our free catalog or, better still, take advantage of above extraordinary offer and the catalog will come along anyway.

ZANDBERGEN BROS. *"Tulipdom"*
Oyster Bay, Long Island, New York
Nurseries at Valkenburg, near Leiden, Holland

The Path to Garden Treasures

OF ORNAMENTAL garden plants there are thousands! Single classes alone contain hundreds of desirable members. And to pick out from among them a dozen or two for the home garden constitutes a real task for the beginner.

Henry S. Cooper—the Peony Fan—realized this keenly. He, too, started out in the dark. As he learned he considered it his duty to let others benefit by his experience. The summary he gave in his

"Unvarnished Facts" Edition of

"Tips and Pointers for Beginners With PEONIES"

Here is a real treat (besides a treatise) for those interested in one of the greatest garden treasures—the modern Peony. Written in delightfully intimate style it throws light on every phase of Peony culture, every problem apt to confront the home gardener. Much too expensive a book to distribute free, it is offered at about one-half its cost of production. Send 25c (stamps acceptable) and if, after reading it, you feel it is not worth the price, just say so and your money will be returned. The original price of the book will be rebated on orders.

Please send for these 60 pages of Peony Lore to-day and mention this publication.

Henry S. Cooper
Incorporated
The Peony Fan's Gardens **Kenosha, Wis.**

Kalmias—fine for foundation planting

Save Springtime NOW!

Besides benefiting yourself, you will be doing the plants a good turn. Rhododendrons, Laurel, Andromeda and other evergreen native shrubs have finished their season's top growth. They are now getting ready for the root action that stands for flower abundance next June. Let that root growth take place in *your* garden.

Fine Root Balls on All Plants

All Rhododendrons, Kalmias, Azaleas, etc., are dug with good-sized balls of earth, securely burlapped (as illustrated) and packed to reach you in perfect shape. Plants handled in this fashion travel hundreds of miles without a leaf withering. Now is the time to give that foundation planting some thought and to add to backgrounds and borders that *permanent* beauty which only these evergreen shrubs can give.

Catalog describing my complete collection of hardy native plants gladly mailed free on request.

EDWARD GILLETT *Fern and Flower Farm* **3 Main Street, Southwick, Mass.**

America's Leading Catalog of

HARDY LILIES

Features over 80 varieties

Beautifully illustrated—fully described

Here is a book, different and better than anything before offered to readers of *Garden Magazine & Home Builder*. It is not a list of Lilies compiled from books on Lilies and Gardening dictionaries—but a carefully chosen collection of Lilies that will grow and thrive in American gardens, if directions as to soil conditions, localities, etc., are carefully followed. The bulbs of the varieties listed will be available this Fall (some plentiful, others in limited quantities) for those who desire these beautiful flowers in their gardens.

There are many beautiful and rare species described that have never before been offered to the public, while there are others which, though not unknown, are seldom found in Horticultural catalogs; the best of the better known types are also included.

We shall be glad to mail a copy, free, to all those who write for it.

LIL. COLCHICUM
(Scovitzianum)

W. E. Marshall and Co., Inc.
SEEDSMEN—BULB GROWERS—NURSERYMEN
150 West 23rd St. **New York, N. Y.**

Burpee's Fordhook Finest Lawn Grass

August is a good time to start a new lawn or repair the old one

The extremely hot weather which prevailed throughout the eastern part of our country this spring and the shortage of water in many communities have done great damage to lawns. Where the grass has been burned only in spots, a good sod can be retrieved by loosening the soil and sowing the patches this month. But where the lawn has been damaged too severely, it would perhaps be best to make a new lawn.

Our Fordhook Finest Lawn Grass Mixture includes the very best grasses which will make a smooth velvety sod of rich green color. It will make a thick turf and is free from common grasses which produce clumps and spoil the smooth effect.

One pound of Fordhook Finest Lawn Grass seed will sow a plot of 20 x 20 or 400 square feet; 80 pounds per acre are sufficient for careful seeding, but it is much better to use 100 pounds where a good close turf is desired from the start.

Ask for the free Burpee Leaflet "How to Establish a Lawn."

Order Burpee's Fordhook Finest Lawn Grass seed now. Pound packages 50c; 2 lbs. 95c; 5 lbs. $2.25; 10 lbs. $4.25, postpaid. By express or freight, at purchaser's expense: 25 lbs. $9.50; 50 lbs. $18.00; 100 lbs. $35.00; 250 lbs. $85.00; 500 lbs. $160.00.

W. Atlee Burpee Co.
Seed Growers
Philadelphia

BOBBINK & ATKINS

Ask for Catalog

World's Choicest Nursery & Greenhouse Products Grown in America

Visit Nursery

CLIMBING ROSES

We have several thousand growing in pots in many varieties. Ask for list with prices.

PEONIES AND IRISES

Our catalog Hardy Herbaceous Plants contains special lists of Peonies and Irises. It is a complete catalog of Hardy, Old-fashioned Flowers and Rock Garden Plants, many of which we have growing in pots for Summer Planting. Beautifully illustrated in color and black. It contains an especially instructive alphabetical table, indicating Flowering Period, approximate height and color.

POT-GROWN PLANTS AND VINES

We are growing in pots for summer planting Heather in variety, Japanese Holly, Evergreen Hawthorn, Euonymus in variety, Wistaria, Clematis, Hop Vines, Climbing Hydrangea, Honeysuckle, Silver Lace Vine—all are described in our Catalog of Evergreens, Trees, Shrubs and Vines.

PLANT EVERGREENS IN AUGUST

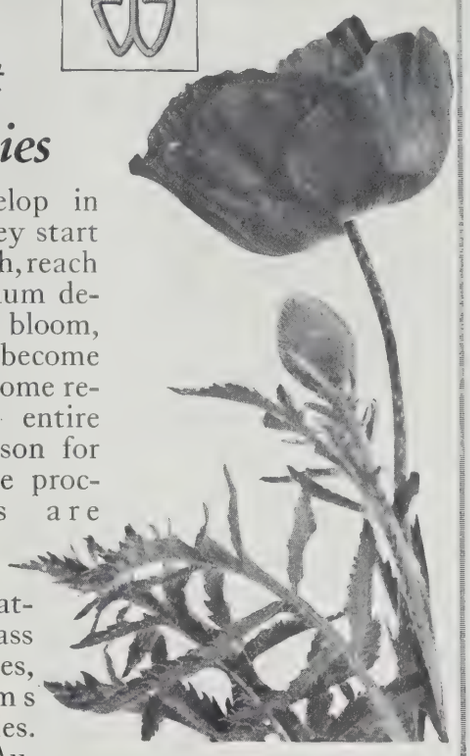
Evergreens should be planted in August in order to get the best results. Described and priced in our Illustrated General Catalog.

In your request for Catalog it is important to state definitely what you intend to plant.

BOBBINK & ATKINS

Nurserymen and Florists **Rutherford, New Jersey**

August Activities



Plants develop in cycles. They start active growth, reach their maximum development, bloom, mature and become dormant. Some require the entire growing season for the complete process, others are swifter workers. Among the latter we class Iris, Poppies, Pyrethrums and Peonies. During August, these are almost dormant. And it is then that they are transplanted with best results.

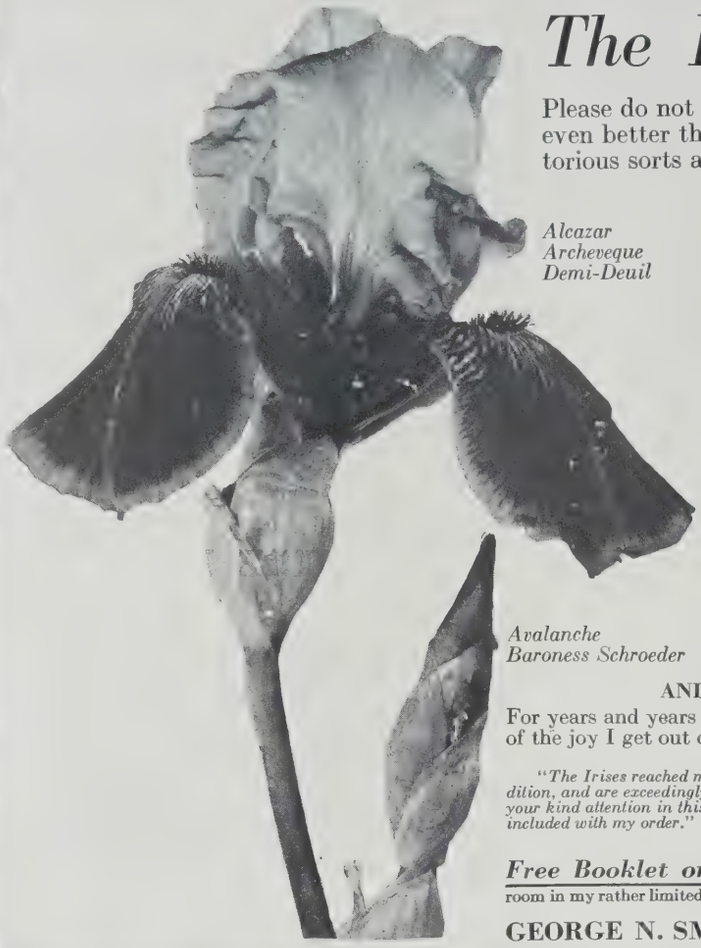
IRIS—PEONIES. Our stocks embrace the meritorious novelties as well as best standard varieties among German, Japanese and Siberian Iris, besides dwarf species for Rock gardens. Eight pages in our catalog are devoted to these wonderful hardy plants, all of which may be planted NOW and in September.

POPPIES. We refer especially to that regal member of the tribe called Papaver orientalis. Our collection holds choice named varieties. Send $3.00 and we will send you 3 plants each of 4 named varieties. Satisfaction guaranteed if planted now.

PYRETHRUMS. The lovely "Painted Daisies" that bloom so profusely during June-July. A very fine mixture of daintiest colors. Strong, 2 year clumps, $2.50 per doz.

Our free fall catalog is by far the finest ever! 56 pages of fall planting suggestions freely illustrated from original photographs—we are proud of the book and shall be glad to have you ask for it.

The Wayside Gardens Co.
Largest Growers of Hardy Plants in America
Mentor. Ohio.
E. H. Schulz, Pres. J. J. Grullemans, Sec., Treas.



The IRIS Offer of the Season!

Please do not think I am exaggerating! There are many other varieties as good or even better than those I offer here. But I feel that no greater value in really meritorious sorts and in a better root product can be offered at the special prices quoted:

12 Iris Worth $4.45 for $3.00

Alcazar *Helge* *Mrs. G. Darwin* *Princess Victoria Louise*
Archeveque *Hiawatha* *Nibelungen* *Quaker Lady*
Demi-Deuil *Loreley* *Pallida Speciosa* *Rhein Nixe*

7 Iris, Good Value at $7.75 for only $5.00

Anna Farr *Isoline* *Monsignor* *Quaker Lady*
B. Y. Morrison *L. A. Williamson* *Palaurea*

100 Mixed Iris, all good varieties, for $5.00. 1000 for $45.00
12 Mixed Phlox for $1.50. 100 for $10.00

Three "*Unbeatable*" Peony Offers:

Wellesley-Grown Peonies are chuckful of blooming power and vitality, and should bloom for you next June if planted during September-October.

6 Peonies—Worth $6.70 for $5.00
Admiral Togo *Duc de Wellington*
Couronne d'Or *Gloire de Chas. Gombault*
Lafayette *Mme. Auguste Dessert*

5 Peonies—Worth $43.00 for $30.00
Cherry Hill *Judge Berry*
Chestine Gowdy *Le Cygne*
Tourangelle

10 Peonies—Worth $13.75 for $10.00
Avalanche *Aurore* *Eugene Verdier* *Felix Crousse* *Philomele*
Baroness Schroeder *Duc de Wellington* *E. G. Hill* *Lafayette* *Rosy Dawn* (single)

AND I ALWAYS TRY TO DO BETTER THAN PROMISED!

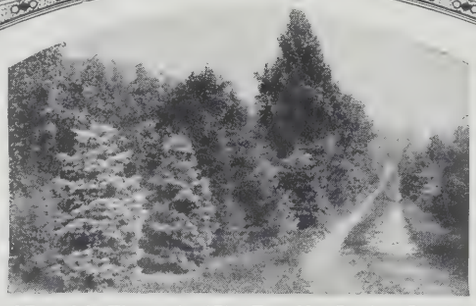
For years and years my guiding motto in life has been to help make America more beautiful. Part of the joy I get out of the effort is to get such letters as these:—

Rochester, Minn., April 21, 1925.
"The Irises reached me today. They are in excellent condition, and are exceedingly fine large roots. I thank you for your kind attention in this matter and also for the extra Irises included with my order."

Washington, D. C., Oct., 27, 1924.
"Permit me to thank you for the very generous way in which my order of Peonies and Phlox was filled. The package came several days ago in first class condition, and I find the plants have a fine root system, in fact better than any I have ever received from other sources."

Free Booklet on Request A modest little catalog (minus all frills and fads) gives you reliable descriptions of what I offer. I specialize in *Iris and Peonies*, and only the best of them find room in my rather limited collection. You will find my prices quite moderate. Please write or order to-day and mention G. M.

GEORGE N. SMITH **167 Cedar Street, WELLESLEY HILLS 82, MASS.**



A Few of the Thousands of Fine Trees Now Ready at Rosedale

This Is The Month To Plant ROSEDALE EVERGREENS

EVERGREENS, properly planted in August, become well rooted in time to pass a prosperous winter. Whether you want fine individual specimens for the lawn or slow-growing species for the foundation planting, we are equipped to meet your needs with Evergreens large enough for immediate effect.

The reputation of Rosedale Evergreens rests upon these foundation facts: Rosedale Evergreens are often transplanted, so as to develop masses of fibrous roots close to the trunks. Rosedale soil is just the right texture for the root balls, carefully burlapped, to reach you in solid form.

Hundreds select their Evergreens at the Nursery, easily reached on the Saw Mill River Road, 1¼ miles north of the Westchester County Alms House at East View. You're welcome at Rosedale any day but Sunday.

Autumn Catalog Fresh from the Press

Lists a wide variety of Evergreens, Fruit Trees and Shade Trees, Shrubbery and Hardy Perennials for Fall planting. Describes one of the choicest Peony collections in the country, selected by our Mr. S. G. Harris, for 23 years a peony enthusiast. Your copy is ready.

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"
Box A Tarrytown, N. Y.

"Prices as Low as Consistent with Highest Quality"

BARBARIC SPLENDOR SUBDUED!

Every garden lover knows how the gorgeous Oriental Poppy hits one squarely between the eyes. A few are a great plenty, but the same does *not* hold true of our marvelous

New Hybrids in Charming Colors

Cerise Beauty with crimson center.

Gerald Perry, a harmony in apricot and crimson.

Mrs. Perry, a fine salmon rose.

Orange Beauty, shaded scarlet.

Perry's White, with crimson maroon blotch at base of petals.

Princess Victoria Louise, a soft salmon rose.

Any of above, 50c each, the set of six for $2.50

Extra for the Connoisseur:

Lord Lambourne—a fine English Novelty. Bright scarlet, with artistically fringed petals. Award of Merit, R.H.S.

Young plants (to bloom next June) $1.00 each, six for $5.00

Horsford's Annual for 1925 describes and illustrates one of the most comprehensive collections of hardy perennials including Iris, Lilies, Peonies, Phlox, Ferns and many other wild flowers not easily obtained elsewhere. Please write for it—free of course, and mention this publication.

F. H. HORSFORD - - Charlotte, Vermont

Easily Grown from Seeds!

The old-fashioned hardy border that you long for is easily materialized. A small seedbed (5′ x 10′), a 75 cent investment in seeds, a little care and directly you will have enough plants to set out a good-sized border of hardy floral delights. And this is *the* time to do it. Seeds sown during July-August will grow into sturdy plants by fall, and bloom next Season.

Our Own Favorite Dozen for Everywhere

The following twelve sorts will thrive most anywhere, even in poor soil. The name of Dreer is your guarantee that you get full value in both, varieties and seeds.

Dianthus (Pheasant's-eye Pinks); Sweet William; Gypsophila (Baby's Breath); Sweet Rocket or Dame's Violet; Digitalis (Foxglove); Golden Coreopsis; Agrostemma (Rose of Heaven or Mullein Pink); Delphinium (Blue Butterfly Larkspur); Oriental Poppy; Lychnis (Jerusalem Cross); Gaillardia (Blanket Flower); Aquilegia (Columbine).

One packet each of above 12 splendid hardy Perennials postpaid for ..... **75c.**

Dreer's Midsummer Catalogue

desires to help you make the most of midsummer garden opportunities. Offers all seasonable Seeds, Bulbs, Plants, etc., together with valuable suggestions how to handle them for best results. Gladly mailed free and please mention this publication.

HENRY A. DREER

1306 Spring Garden St. Philadelphia, Pa.

Rare Plants from Hicks

COTONEASTERS

Delightful shrubs for foundation plantings—some evergreen, others deciduous—all have brilliant fall coloring, and attractive fruits, some of which persist all winter.

C. acutifolia and *foveolata*, black fruits, wonderful fall colored foliage in orange and red. *C. dielsiana, divaricata* and *zabeli*, red fruits and dark green glossy foliage; *divaricata* fruits last all winter, thus attracting the birds.

2 TO 3 FT. PLANTS, $1.50 EACH

May we send more information about these delightful shrubs? Write to-day.

Hicks Nurseries

Box M *Westbury, L. I., New York*

Cherry Hill Peonies

Beauty Quality
Vigor Dependability

THESE are the characteristics of the CHERRY HILL STRAIN the achievement of more than half a century. Among our seedlings are to be found those ranking with the best of the European and American productions.

The high awards of past years have been duplicated during this season.

NEW YORK HORTICULTURAL SOCIETY
Six first prizes—two second prizes.
Silver medal for best display

NEW BEDFORD HORTICULTURAL SOCIETY
Silver medal for best display

MASSACHUSETTS HORTICULTURAL SOCIETY
Five first prizes—one second prize
First prize best collection of double peonies, one of each, rating at 8.5 and over.
Silver medal for effective display
Silver medal for Cherry Hill seedling No. 69
Bronze medal for Cherry Hill seedling No. 58
Silver medal of American Peony Society for best collection of double Herbaceous Peonies, named, not more than one hundred varieties.

NORTH SHORE HORTICULTURAL SOCIETY
Silver medal for peony display arranged for garden effect.

Our catalogue also lists choice collections of hybrid lilacs, phlox, Japanese and German iris, rhododendrons, azaleas, shade trees, shrubs, ornamental evergreens, and hardy garden perennials.

CHERRY HILL NURSERIES

T. C. Thurlow's Sons Inc.

West Newbury Massachusetts

(Catalogue on Request)

Brand's Peonies

ACRES AND ACRES OF BEAUTIFUL BLOOMS.
A view of one of the Brand Peony Farms seedling beds, containing over 17,000 plants —every one different.

Brand's Peonies awarded Gold and Silver Medals at National Peony Show

Brand's Peonies awarded Grand Sweepstakes Prize at St. Paul Peony Show.

Brand's Peonies awarded American Peony Society Gold Medal at Minneapolis Peony Show.

At the 1923 National Show of the American Peony Society, held at St. Paul, Minnesota, the greatest Peony Show ever held in the history of the world, with from sixty to one hundred thousand blooms on display, and in competition with the great Peony Growers of America, coming from Massachusetts on the East to North Dakota on the West, *Brand Peony Farms* were awarded 1st in class one, the greatest class in the show, and the Society's Gold Medal. They were also awarded a Silver Medal on their new Pink Peony, *Myrtle Gentry*, and a *Gold Medal* on their new white peony, *Mrs. A. M. Brand:* this being the first time in the history of the society that more than one medal was ever awarded by it to any one exhibitor.

Brand Peony Farms' exhibit of 23 new varieties of Peonies at this same show was declared by competent peony critics, "The greatest exhibit of new Peonies ever shown throughout all time by a single exhibitor."

The 1924 National Show held at Des Moines, Iowa, was held a week too early for us to put on our usual strong showing, but our varieties were much in evidence in every large winning exhibit.

In the 1st prize exhibit in class 1, the greatest exhibit of the show, 11 out of 100 varieties were Brand Varieties.

In the 1st prize exhibit in class 2, calling for a collection of 10 named varieties, 2 out of 10 were Brand Varieties; and in the 2nd exhibit, 5 out of 10 were Brand Varieties.

In the 1st prize exhibit in class 20, calling for a display of 50 varieties, 16 of the 50 varieties were Brand Varieties.

In the 1st prize exhibit in class 22, calling for 10 named varieties, advanced amateurs, 3 out of 10 were Brand Varieties.

We were also awarded 1st on Longfellow in Class 6, as Best vase of 20 reds in the show.

The *Grand Sweepstakes Prize* at the St. Paul, Minnesota, 1924 Peony Show, for the best individual bloom in the show went to *Phoebe Cary*, a *Brand Variety*.

At the 1924 *Northwestern Peony Show*, held in Minneapolis, Minnesota, next to the national show, the largest annual Peony Show in America, Brand Peony Farms took 1st in class 1, the largest class in the show and the American Peony Society's Silver Medal. 25 of the 84 varieties shown in the exhibit were Brand Varieties.

1st in class 2, calling for a display of 10 varieties, 3 specimen blooms to a vase.

1st on best vase of reds, on a vase of 20 blooms of Longfellow. 1st on Seedling, Mrs. A. M. Brand, 2nd on Myrtle Gentry, and 3rd on Hansina Brand.

THE WORLD'S MOST BEAUTIFUL PEONIES

This has been an exceedingly favorable growing season with us, and for fall sales we believe we will have by far the largest stocks of the choicest of the world's most beautiful Peonies—roots that will be strong and full of Northern hardiness.

Commencing in September we will be able to supply in our usual large 3 to 5 eye divisions, the following choice varieties:

LeCygne; Solange; Lady Alex. Duff; Tourangelle; Longfellow; Luetta Pfeiffer; President Wilson; Mme. Jules Dessert; Kelway's Glorious; Therese; Frances Willard; Martha Bulloch; Jubilee; Judge Berry; Walter Faxon; Phoebe Cary; Kelway's Exquisite; Richard Carvel, Mary Brand; Sarah Bernhardt; and many others.

WE ISSUE TWO CATALOGS

Our Peony Manual, which we consider the most complete and up-to-date work ever written on the Peony, a 64-page book that tells all one wants to know of the varieties, the culture, and the history of the Peony, we make a charge of 35c, which sum may be deducted from the price of your order for Peonies when sent in. We also issue a smaller catalog and price list of Peonies and Iris giving varieties and full descriptions. This small catalog is free. We advise that you order early before varieties are broken.

THE BRAND PEONY FARMS *Growers of Peonies for Over 50 Years* **Box 23, Faribault, Minn.**

Reproduction from a painting made on the estate of Mr. Potter Palmer, Sarasota, Florida, by Frank Swift Chase

© The D. T. E. Co., Inc., 1925

Cement fillings in trees are like dentistry

In the treatment of a cavity in a tooth, the dentist must do at least three things. First, he must clean out all the decay and prevent further decay. Second, he must prepare the cavity so that the filling will stay permanently in place. Third, he must exclude all foreign substance, especially moisture.

The Tree Surgeon must do all of these things and more. He must contend with the swaying and twisting of the trees in the terrific winds. Therefore, Davey Tree Surgeons build their cement fillings in sections, like the backbone in the human body, to allow for this sway and to prevent cracking and breaking. This sectional filling method is a patented process, used exclusively by Davey Tree Surgeons, and is the one thing that made successful Tree Surgery possible.

Why use cement fillings in trees? There is no filling material for tree cavities that the Davey Company could not use. Every alleged substitute for cement has been offered to the Davey Company by its enthusiastic promoters and has been thoroughly tried by the Davey Research Department. Nothing begins to equal cement as a successful filler for tree cavities.

Cement, when properly used, has great lasting qualities. It has tremendous crushing strength. When properly braced, it provides the necessary mechanical strength for decay-weakened trees. When used in sections, it does not break in the wind sway, and it remains a permanent integral part of the tree. It protects the inside wood from further infection and decay. It provides a solid surface over which the new bark can heal. It is reasonably cheap, everywhere available, and easily worked.

The idea of cleaning out tree cavities and leaving them open is scientifically wrong—would any reputable dentist leave a tooth cavity unfilled? The inside wood in an open cavity invariably cracks and induces decay much deeper than before. This was the crude practice of fifty years ago, before John Davey gave to the world the science of real Tree Surgery. Davey Tree Surgery is practiced by thoroughly trained, professional men, and is a proved success.

JOHN DAVEY
Father of Tree Surgery
Reg. U. S. Pat. Off.

THE DAVEY TREE EXPERT CO., Inc., 225 City Bank Bldg., Kent, Ohio

Branch offices with telephone connections: New York, 501 Fifth Ave., Telephone: Murray Hill 1629; Albany, Volckert Bldg.; Boston, Massachusetts Trust Bldg.; Philadelphia, Land Title Bldg.; Baltimore, American Bldg.; Washington, Investment Bldg.; Pittsburgh, 331 Fourth Ave.; Buffalo, 110 Franklin Street; Cleveland, Hippodrome Bldg.; Detroit, General Motors Bldg.; Cincinnati, Mercantile Library Bldg.; Louisville, Todd Bldg.; Indianapolis, Lombard Bldg; Chicago, Westminster Bldg.; St. Louis, Arcade Bldg.; Kansas City, Scarritt Bldg.; Minneapolis, 636 Andrus Bldg.; Montreal, 912 Insurance Exchange Bldg.

DAVEY TREE SURGEONS

Every real Davey Tree Surgeon is in the employ of The Davey Tree Expert Co., Inc., and the public is cautioned against those falsely representing themselves. An agreement made with the Davey Company and not with an individual is certain evidence of genuineness. Protect yourself from impostors. If anyone solicits the care of your trees who is not directly in our employ, and claims to be a Davey man, write headquarters for his record. Save yourself from loss and your trees from harm

Simplified!

Summer Deserts *and* Floral Decorations

Cherry Betty
Page 587

Bread Custard Pudding
Page 587

Baked Peach Pudding
Page 588

Three of the 2500 recipes by

IDA C. BAILEY ALLEN

from "MRS. ALLEN ON COOKING, MENUS, SERVICE"

This book pays for itself

Food consultants are high priced. Here is one at your service 365 days in the year. To help you save money—serve properly—decorate charmingly—balance menus—select foods for nutritional values—become beautiful—arrange special diets for reducing, building up, malnutrition—how to eat for proper circulation and elimination.

Order this complete course in cookery and nutrition. →

DOUBLEDAY, PAGE & CO.
Garden City, New York

Please send me a copy of MRS. ALLEN ON COOKING, MENUS, SERVICE. I enclose $2.35 ($2.25 plus 10c for delivery charges.)

Name.....

Address.....

.....

IN every city in the world Melachrinos set the standard of cigarette quality.
M. MELACHRINO & CO.
EGYPTIAN CIGARETTES
REGISTERED
TRADE MARK
ESTABLISHED 1879
PLAIN - CORK OR STRAW TIPS
ORIGINAL
MELACHRINO
"The one cigarette sold the world over"

The NEW DUCO-PERIOD in FURNITURE
in which the design and materials no longer outlast the Finish

DUCO

REG. U.S. PAT. OFF.

Du Pont Duco marks the period of Life-long Furniture Finish

Truly modern furniture . . .
Duco-Period . . .
always wears its company manners

It is astonishing that, until now, one has had to *expect* furniture to grow shabby. The idea is mid-Victorian; unworthy of these modern days.

But now, with the new Duco-Period in Furniture, emancipation has come. Constant daily use no longer forbids life-long newness. Just a flick of a duster, and your furniture is ready to greet your guests, as beautiful as the day you bought it.

Protected by Duco, the furniture you buy to-day, becomes the cherished heirlooms of to-morrow.

DUCO is unlike anything else . . . it is a finish of satiny smoothness and life-long durability, created and made *only* by du Pont.

It is waterproof; is unaffected by steam or boiling liquids; does not chip, crack or check; cannot print or get tacky.

Just a damp cloth keeps its lustrous beauty bright.

The following manufacturers of furniture now use genuine DUCO. Ask your dealer.

Active Furniture Co.
Allegan Furniture Shops
Art Metal Construction Co.
Baker & Company
S. Bent & Bros.
Bockstege Furniture Co.
Bombayreed Willow Furn. Co.
Bradley-Weaver Co.
Brickwede Bros. Co.
Burt Brothers
Carman Manufacturing Co.
Celina Specialty Co.
Claes & Lehnbeuter Mfg. Co.
Colonial Furniture Co., High Point, N. C.
Colonial Mfg. Co., Zeeland, Mich.
Crocker Chair Co.
Crown Chair Co.
Davis-Birley Table Co.
Decorators Furniture Co.
Doernbecher Mfg. Co.
Doten-Dunton Desk Co.
H. D. Dougherty Co.
Easton Furniture Mfg. Co.
Empire Chair Co.
Englewood Desk Co.
Grand Ledge Chair Co.
Frank A. Hall & Sons
Hanson Furn. Co.
F. S. Harmon & Co.
Helmers Manufacturing Co.
Herrick Manufacturing Co.
Hubbard, Eldridge & Miller Co.
B. F. Huntley Furniture Co.
Innis Pearce Co.
John Knoell & Sons
The Lane Co.
Level Furniture Co.
Lincoln Chair Co.
John J. Madden Co.
Maddox Table Co.
Maher Brothers
Martin Furniture Co.
Meier & Pohlmann Furniture Co.
Merriman Brothers
Mueller Furniture Co.
Newark Ohio Furniture Co.
Niagara Furniture Co.
Nichols & Stone
Northern Furniture Co.
Orinoco Furniture Co.
Sawortz & Fultz
Shirmer Furniture Co.
F. O. Schoedinger
Seaburg Mfg. Co.
Showers Brothers
Elgin A. Simonds Co.
Smith & Hildebrandt, Inc.
Sterling Furniture Co. Greensboro, N. C.
Stomps-Burkhardt Co.
Taylor Cabinet Co.
Tindall-Gerling Furn. Co.
Tindall-Wagner Furn. Co.
Wachovia Industries
Wemyss Furniture Co.
White Furniture Co.
Wilhelm Furniture Co.

DU PONT

Complete information regarding DUCO will be sent upon request. E. I. du Pont de Nemours & Co. Inc., Chemical Products Division, Parlin, N. J., Chicago, Ill., or San Francisco, Cal.; Flint Paint & Varnish Limited, Toronto, Canada.

There is only ONE Duco — DU PONT Duco

Outwardly the lasting Beauty assured only by sound inner worth

THE beauty in dining or bed room suites depends as much on inward perfection as on outward finish. In all VERITAS dining and bed room suites neither is overlooked. We build beauty on solid worth—on the integrity of the underlying materials and workmanship.

VERITAS suites are built with all the knowledge and pride of forty years of guild craftsmanship. A written warranty is behind each piece. The chosen dealer, who alone can offer VERITAS furniture, knows what this means. He knows that corners are mitered and grooved for the blind spline that holds forever—that backs are built as solidly as fronts—that the highest class of cabinet work enters into each VERITAS suite. The VERITAS tag assures this—backs his word with our warranty.

Construction features such as these and in addition the beautiful, exclusive designs for which VERITAS suites are noted—now can be yours. Every VERITAS piece is finished in VERILAC. The finish is but typical of the sound, inherent worth that master craftsmen build into every VERITAS suite.

"VERITAS" means "Truth;" Truth in Manufacture; Truth in Advertising; Integrity in the dealer. On every "VERITAS" piece the exact woods are specified; the construction and finish are set forth on the tag; and every element is warranted.

Each VERITAS feature of construction is thoroughly explained in our written quality warranty. Dealers chosen to sell this beautiful, durable furniture are selected from thousands for their business integrity. You may purchase any furniture from them with full confidence.

Send for your VERITAS dealer's name and our free booklet, "Furniture Secrets You Are Entitled to Know." It gives information valuable to those furnishing or refurnishing. Find out the construction features everyone should know about furniture. It's free.

KARGES-WEMYSS FACTORIES, Evansville, Indiana

SANITAS
STANDARD
STP
TEXTILE PRODUCTS CO
BRAND
REG. U.S. PAT. OFFICE

Look for this trademark on the back of the goods

Style illustrated is reproduction of No. 4262 (⅓ actual size)

SANITAS
MODERN WALL COVERING

With a "backbone" in place of a "wishbone"

WHEN you've done with all the fuss and turmoil of redecorating, and the rooms look so fresh and clean and new—then begins the wishing. How long will their beauty stay whole? How long before cracks appear and places peel off? How long till you'll be afraid to move the pictures lest you show the few square spots that haven't faded? Yes—how long? That's when the wishing hurts. And that's why Sanitas Modern Wall Covering is made on cloth—given a backbone that takes away all need of doubts and wonderings.

You are so *sure,* with Sanitas, that no new cracks in the plaster will show through; that there will be no peeling, or blistering, or cracking of the lovely oil-color surface; that no amount of sunlight will fade the colors, and that dust and fingermarks and accidental stains can be wiped off easily with a damp cloth.

You can find in Sanitas styles for every room in the house, and hang it on any flat surface. In fact, on new walls, you can even hang it as soon as the plaster is dry. On old walls you just have the cracks filled first, and then the cloth back of the Sanitas gives the plaster a firm support, to keep other cracks from starting. Use it over plasterboards too.

Styles for every room in the house

Plain and Pastel Flat Finish
tints that can be hung as they come, or stenciled, frescoed, or Tiffany blended.

Decorative Flat Finish
conventional and foliage patterns, neutral toned designs of vague formations, stripes, mottled effects, and reproductions of tapestry, grass-cloth, leather and various fabrics.

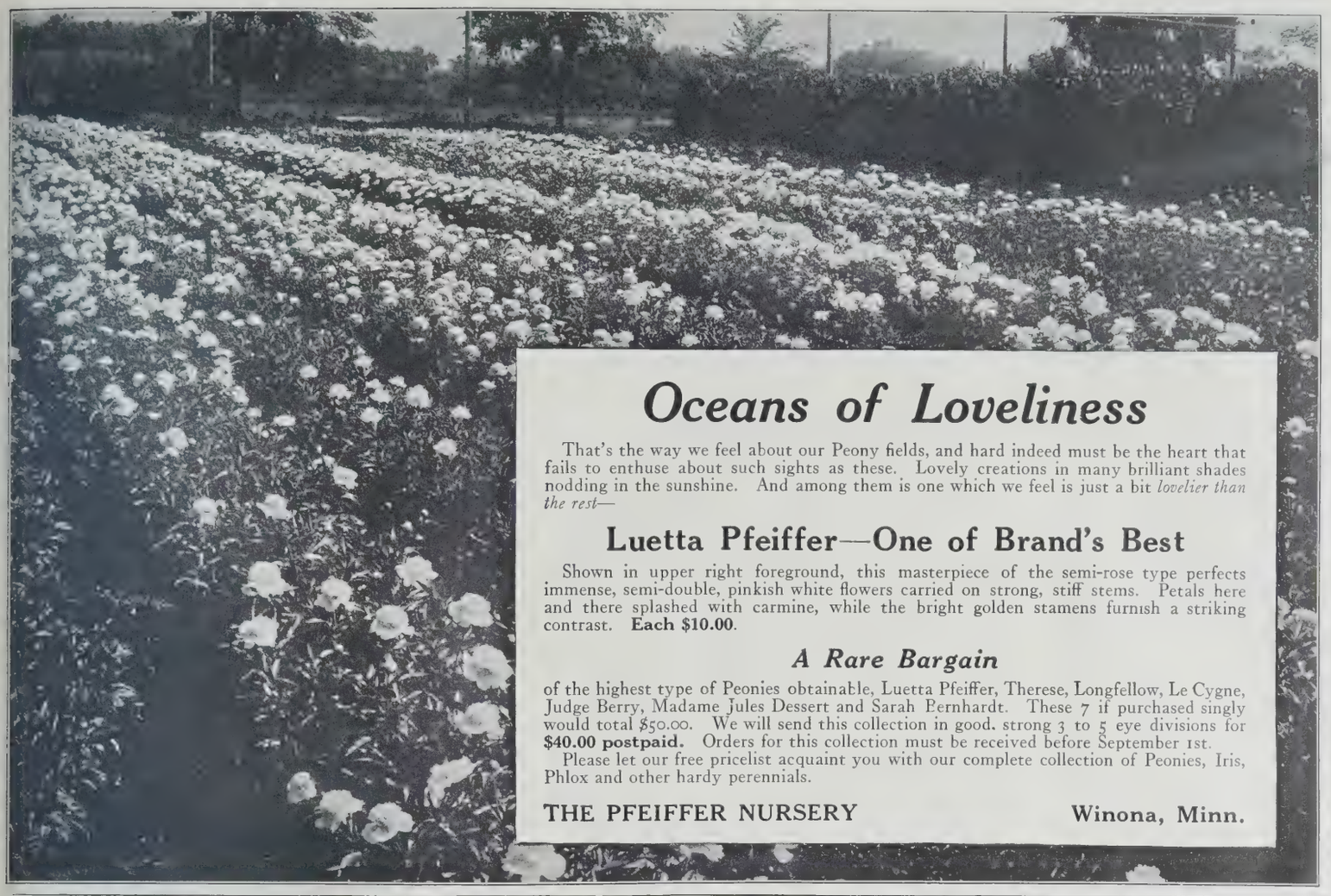
Brocade and Metallic Finishes
in embossed effects for paneled treatments and trimmings.

Enamel Finish
plain colors, tile effects and decorative patterns, for kitchens, bathrooms, etc.

Ask your decorator to show you the new Sanitas styles.
Write to us for samples and descriptive booklet.

THE STANDARD TEXTILE PRODUCTS CO.
320 Broadway, Dept. 30, New York

When you visit Atlantic City, see our Sanitas Exhibit at 1410 Boardwalk, Central Pier



Oceans of Loveliness

That's the way we feel about our Peony fields, and hard indeed must be the heart that fails to enthuse about such sights as these. Lovely creations in many brilliant shades nodding in the sunshine. And among them is one which we feel is just a bit *lovelier than the rest*—

Luetta Pfeiffer—One of Brand's Best

Shown in upper right foreground, this masterpiece of the semi-rose type perfects immense, semi-double, pinkish white flowers carried on strong, stiff stems. Petals here and there splashed with carmine, while the bright golden stamens furnish a striking contrast. **Each $10.00.**

A Rare Bargain

of the highest type of Peonies obtainable, Luetta Pfeiffer, Therese, Longfellow, Le Cygne, Judge Berry, Madame Jules Dessert and Sarah Bernhardt. These 7 if purchased singly would total $50.00. We will send this collection in good, strong 3 to 5 eye divisions for **$40.00 postpaid.** Orders for this collection must be received before September 1st.

Please let our free pricelist acquaint you with our complete collection of Peonies, Iris, Phlox and other hardy perennials.

THE PFEIFFER NURSERY **Winona, Minn.**

When winter grips your home!

Most weather strips have a rib strip (the white line) but only Higgin Strips have the patented spring flanged Insert (the black line) that really keeps the weather out.

WILL home be "cold as a barn" in spite of the hungry coal-eater in the cellar? Will you have rooms that "can't be heated when the wind's just so"?

Every new home should have Higgin Weatherstrips installed when it is built. But, Higgin fitters can install weatherstripping in your present home now. They cover open windows and protect rugs and furniture with heavy canvas, before they start work.

Make your home winter-tight. Write for free booklet and estimate now.

Send for this free book. Shows how to effectively weatherstrip every type of door and window.

HIGGIN
ALL METAL
WEATHER STRIPS

THE HIGGIN MFG. CO., 511 Washington St., Newport, Ky.

A cozy house night and day does that appeal to you?

The 30 Day Challenge Test

Make it yourself

Put a Hoffman Vacuum Valve on one radiator, or better equip all of them. Hours after you have banked your fires you will find that the radiators you are testing are still hot. In the morning they will be the first to heat. That is because air has been kept out. That is the magic of a vacuum.

SOME people are so used to having radiators get stone cold soon after the fire is banked that they think it just has to be that way. Possibly you have been living in a cold, cheerless house so long that you don't know what it means to have it warm and cozy night and day.

Hoffman Vacuum Valves transform steam heat because they not only let air out of radiators but keep it out. Air is what makes steam radiators cool so quickly. You will be amazed how these valves reduce your coal bills and at the same time increase the comfort you get from steam heat.

Send us the coupon below for a little book "Locking the Door Against the Heat Thief" which explains in simple words just why the magic vacuum created by Hoffman Vacuum Valves transforms the operation of steam heat. We will also send you a "Thirty Day Trial Certificate" which lets you test these valves at our risk.

Be sure to ask for the Hoffman No. 2 Siphon Air and Vacuum Valve.

HOFFMAN
VACUUM VALVES
more heat from less coal

THE HOFFMAN SPECIALTY CO., Inc.
Dept. E 2. 25 West 45th Street, New York City.

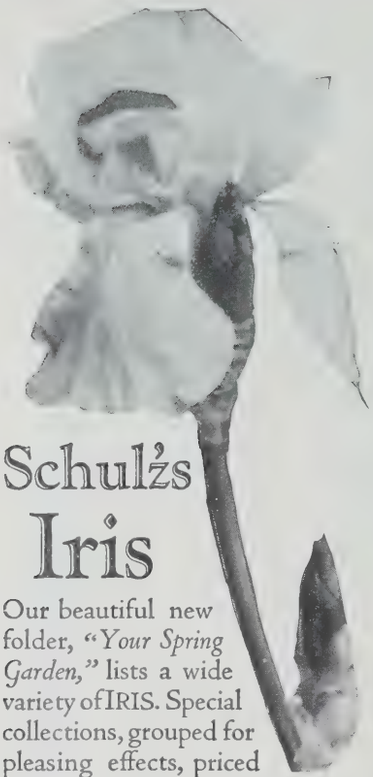
I already have steam heat ( ) I anticipate building a new house equipped with steam heat ( )

Please send me without obligation your book "Locking the Door Against the Heat Thief" and the "30 Day Trial Certificate."

Name .....

Street .....

City ..... *State* .....



Schulz's Iris

Our beautiful new folder, *"Your Spring Garden,"* lists a wide variety of IRIS. Special collections, grouped for pleasing effects, priced exceedingly low, offer to flower lovers an unusual opportunity.

Peonies

Exceptional groupings, priced low on account of our unusually large stock this year. Only three to five eye root division sold, giving a wealth of choice in our spring flower list. Plant these aristocrats of spring flowers this fall; next spring's blooms will reward you.

Narcissi

The Government Embargo goes into effect on December 31st. We are fortunate in having a large supply of Narcissi to offer to our customers. These are listed in the Spring Garden folder. This is probably the last opportunity for a number of years to buy these flowers at reasonable prices.

Write for our Spring Garden Folder

Jacob Schulz Co., Inc.
Box 489-A Louisville, Ky.

STRAWBERRY PLANTS

Our pot-grown strawberry plants set in August and September will produce next season. We offer

SEN. DUNLAP
HOWARD 17
and SAMPLE

at $1.50 per 25; $4.00 per 100; $35.00 per 1000.

GEO. D. AIKEN
Putney Vermont
"Grown in Vermont, it's Hardy"

ANDORRA

High Grade Stock of Ornamental Trees and Shrubs

Catalogue on Request

ANDORRA NURSERIES, Inc.
CHESTNUT HILL PHILADELPHIA

Lovely Wildings
from the Carolina Mountains

IN THE Blue Ridge Mountains of North Carolina, 4000 feet above sea level, is the greatest natural garden spot of the East. For many years I have been working to produce in large quantities the floral splendors of the Blue Ridge and I believe that "the unique hardiness and beauty of the Mountain South" are in the plants grown here. For August and September acceptance only I will ship, charges prepaid.

TRILLIUM grandiflorum. White to rose.
100 for $5; 50 for $3

LILIUM Grayi. Orange or brownish.
100 for $17.50; 50 for $10

LILIUM Superbum. Bright orange.
100 for $15.00; 50 for $8.50

ALL STRONG FLOWERING BULBS

I can also supply in quantity

STENANTHIUM robustum. Long white flowers.

RHODODENDRONS, KALMIAS, AZALEAS, PIERIS, and other Broad-leaved Evergreens.

My retail list for Fall and Spring is now ready. A copy will be sent to readers of Garden Magazine on request.

E. C. ROBBINS
GARDENS OF THE BLUE RIDGE
New and Permanent Address
ASHFORD McDOWELL CO. NO. CAROLINA
Formerly of Pineola, North Carolina

Southern California Iris Gardens

(Formerly Dean Iris Gardens)

We have a large collection of the finest varieties of Iris. We have been specialists in Iris for fifteen years. Our growing and curing conditions are ideal.

C. S. MILLIKEN
960 New York Ave.
Pasadena California

The Glen Road Iris Gardens

Wellesley Farms, Mass.

Specialize in rare and fine varieties of Bearded Iris.

Planting Season July.

Send for Catalogue.

Madonna Lillies

To Glorify Your June Garden!

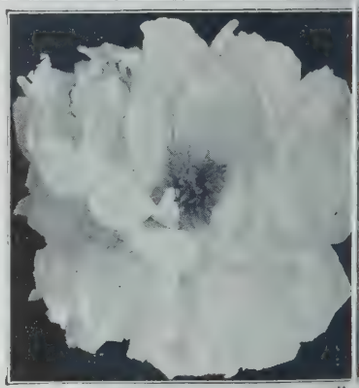
These stately flowers, symbol of purity and devotion, whose regal grace and glistening whiteness gives a supreme distinction to any garden, are especially alluring against a background of blue Delphiniums.

Our bulbs are selected from the choicest collections in France—stalks 4 to 5 feet tall, often 10 to 15 magnificent blooms on a single stem.

To secure their beauty in a maximum degree of perfection for your June garden, the bulbs must be *planted in September.* As these are all prize bulbs of exceptional size, stocks are necessarily limited. Delay may mean disappointment. Order now.

50¢ each, $4.50 a dozen, $35.00 per 100

Schling's Bulbs
Madison Ave. at 58th St., New York City



A QUALITY GROUP
of the Finest Peonies

Le Cygne	9.
Therese	9
Philippe Rivoire	9.
American Peony Society Ratings	
1 Root of Each:	
2 Eye Div.	$18.0
3to5 Eye Div.	32.0
Until September 1	

Connoisseurs will recognize the value of this group. Le Cygne, a pure white of fine form and substance; Therese, a delicate pink of large size; Philippe Rivoire, a smouldering red, the only really fragrant red peony. These are all prize winners and the three finest peonies of their colors in existence. Therese again won the prize as the best bloom at the American Peony Society show.

Until September first we are offering this supreme quality group in large and small divisions at the prices shown. We pre-pay transportation and guarantee delivery in good condition, each plant carrying our unique guarantee that we will replace with three each plant blooming untrue to description.

Write for Our Master List

See our first Quality Group Offering in the July issue of this magazine and watch for the next ones in succeeding issues.

Northbrook Garden
Paul L. Battey, Prop.
Box J. B. Glencoe, Ill.

Feed the Soil—if you want it to feed you

This is done by hoeing or raking the Hyper-Humus around the plants. It also prevents caking of the natural dirt. Water well.

1 100-lb. bag for $1.50
4 100-lb. bags " 5.00
1 ton for . . . 20.00

Write for prices on large quantities
All prices are f. o. b. plant

Our free illustrated booklet, "Soil Improvement" describes Hyper-Humus and gives instructions for its use. Send for it to-day.

Hyper-Humus Company
Dept. 18 - - Newton, New Jersey

Hyper-Humus
TRADE MARK REGISTERED
"Puts the Top in Top Soil"

Rare Peonies

2 TO 4 EYE DIVISIONS

Baroness Schroeder	$1.50
Elwood Pleas	2.50
Festiva Maxima	1.00
Frances Willard	3.00
Jubilee	3.50
Le Cygne	8.00
Martha Bullock	7.50
Mons. Jules Elie	1.00
Solange	3.50
Therese	3.00
Tourangelle	3.00
Walter Faxon	4.00

Entire Collection $35.00

Choice New Irises

Afterglow	$ .50
Ambassadeur	1.50
Ballerine	1.50
Crusader	1.50
Isoline	.50
L. A. Williamson	1.00
Merlin	1.00
Mother of Pearl	5.00
Opera	.75
Prospero	1.50
Queen Caterina	1.00
Shekinah	1.00

Entire Collection $13.50

Catalog on Request

WASSENBERG GARDENS
Van Wert, Ohio

The Cottage Gardens

"A Nursery You Can Depend Upon"

LANSING MICHIGAN

Cottage Gardens' Glorious Dozen Peonies

NO matter what price you would pay, it would be hard to get together a more beautiful, more colorful and more practical set of Peonies than offered by us here.

Everyone of these 12 varieties is *A SURE and FREE-BLOOMER* and has proven to *stand-up* in years when most other sorts produced poor flowers or refused to bloom entirely.

	Each	*P. Doz.*
Albert Crousse. Bomb-type, late, Delicate sea-shell pink without any markings. Fragrant	$1.00	$10.00
Augustine D'Hour. Bomb-type; mid-season. Very large, perfect bloom; deep brilliant solferino-red with slight silvery reflex	0.75	7.50
Baroness Schroeder. Rose-type; late bloomer. Immense globular flowers; white guard petals and a soft, baby-pink center, becoming pure white. Stems very strong and refreshing light green foliage. Fragrant	1.50	15.00
Festiva Maxima. Rose-type. Very large, pure white flowers with bright carmine flakes on the edges of center petals. Early. Fragrant	0.50	5.00
Karl Rosenfield. Semi-rose type; mid-season. Exquisitely beautiful brilliant dark crimson flowers on long, straight stems. No odor	1.50	15.00
Lord Kitchener. A very early peony with an abundance of brilliant red flowers on strong stems. A most brilliant shade of red. No odor	2.50	25.00
Madame Emile Galle. Rose-type; mid-season to late. Exquisite shade of shell-pink. Large flowers, borne on strong stems that last long when cut. Fragrant	1.00	10.00
Madame Geissler. Rose-type. Immense, compact flower of rose-pink, shading to silvery flesh, fragrant. Late	0.75	7.50
Monsieur Jules Elie. One of the highest scoring peonies. Bomb-type, early. Immense flowers on strong stems. Color a most wonderful glossy lilac-pink, overlaid with a sheen of silver. Measures often 8 inches across. Fragrant	1.25	12.50
Monsieur Martin Cahuzac. Semi-rose type; mid-season, dark garnet or maroon color. Globular flowers of medium size on strong stems. Darkest of all Peonies. A richer red could hardly be created	4.00	40.00
Reine Hortense. Rose-type, early to mid-season. One of the loveliest of all Peonies. Its flower is of immense size, lovely delicate hydrangea-pink, enveloped in a halo of very fine white, deliciously fragrant. Stands amongst the world's best peonies	1.75	17.50
Venus. Mid-season. Conspicuous in any Peony-field. Tall, free-blooming and of a delicate shell-pink. Has the true June rose fragrance. The bud is wonderful	1.00	10.00

ENTIRE DOZEN, One Each, $16.75

We ship out strong, healthy divisions, with from 3 to 5 eyes. Shipping starts early in September.

Plants are guaranteed true to name. Should any varieties, within three years from date of shipping, prove untrue, we will replace the same free of charge.

Our 1925 Annual listing a complete line of Hardy Plants and Shrubs, together with *Special Peony and Holland Bulb Issue*, will be cheerfully sent on request.

The Cottage Gardens

"A Nursery You Can Depend Upon"

LANSING MICHIGAN

Opportunity!

Seldom repeats itself, but if by any chance you failed to buy Schling Quality Bulbs at our import prices of May and June, you will be glad to learn that we still can offer a limited number of the collections listed below *during the months of July and August only*, at prices far below those that will obtain later.

(NOTE)—these are all top size, first quality bulbs in collections of named varieties—not mixed. Plant each variety separately and learn to appreciate its individual charm and beauty.

(Collections in units of 100 only—our selection of varieties)

100 Single Early Tulips in 10 named varieties	$5.00
100 Double Early Tulips in 10 named varieties	6.00
***100 Darwin Tulips** in 10 named varieties. Immense flowers on stems 2½ feet tall	5.00
***100 Cottage Tulips** in 10 named varieties. The Tulips of Grandmother's garden	5.00
***100 Breeder or Art Tulips** in 5 rare named varieties. In form like Darwins, wonderful pastel shades	7.00
100 Grape Hyacinths, Heavenly Blue—Delightful in the Border or Rockery	4.00
100 Daffodils, double varieties	7.00
100 Daffodils, large trumpets (Jonquils)	6.00
***100 Poet's Narcissi**	5.00
100 Crocus, in 4 colors	3.00
Total Value	$53.00

Special Offer The above collection of 1000 choice bulbs **$45.00**

*Bloom in May and June. All the rest bloom in April and May,—the crocus earliest of all, as soon as the snow melts.

Two Very Special Bulb Offers

100 DARWIN TULIPS for only $3.50

Choicest, first-class bulbs, sure to bloom. Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A $6.00 value for only $3.50, or if you prefer, 50 bulbs for $2.35

The Heralds of Spring

200 of these lovely Spring beauties—20 each of the following 10 named varieties for $7.00

Snowdrops (double); Snowdrops (Single); Glory of the Snow (blue); Heavenly Blue Grape Hyacinths; White Grape Hyacinths; Blue Squills (Scilla sibirica); Blue Bells (Scilla campanulata); White Blue Bells, Wood Hyacinths (Scilla Nutans); Winter Aconites.

Schling's Bulbs

Madison Ave., at 58th St., New York City

Peony Bargains for 1925

Standard 2 to 3 eye divisions

Alice Harding, Lem.	$75.00
Mme. Escary, Lem.	12.00
Le Cygne, Lem.	7.50
La Fee, Lem.	6.00
La France, Lem.	4.00
Alsace Lorraine, Lem.	1.75
Odalisque, Lem.	12.00
Isoline, Lem.	4.00
Solange, Lem.	3.00
Mignon, Lem.	1.75
Sarah Bernhardt, Lem.	1.25
Madelon, Dessert	15.00
Laura Dessert, Des.	6.00
Raoul Dessert, Des.	6.00
Tourangelle, Des.	2.50
Therese, Des.	3.00
Auguste Dessert, Des.	6.00
Jeannot, Des.	10.00
Souv. de Louis Bigot, Des.	4.00
M. Martin Cahusac, Des.	2.00
Kelway's Queen, Kel.	6.00
Miss Salway, Kel.	3.00
Lady Alexandra Duff, Kel.	3.00
Kelway's Glorious, Kel.	15.00
Phyllis Kelway, Kel.	4.50
Celestial	1.00
Mrs. Edward Harding, Shay.	25.00
Francis Shaylor, Shay.	5.00
Mary Woodbury Shaylor, Shay.	12.00
E. B. Browning, Brand	5.00
Phoebe Cary, Brand	5.00
Martha Bullock, Brand	6.00
Longfellow, Brand	3.00
Cherry Hill, Thur.	6.00
President Wilson, Thur.	30.00
Walter Faxon, Rich.	4.00
Milton Hill, Rich.	3.00
Opal, Pleas	4.00
Jubilee, Pleas	3.00
Pride of Langport, Single	4.00
Mad. Savreau, Paillet	1.75
Standard Bearer, Hollis	7.50
Margaret Gaudichau, Mil.	3.00
Mme. Gaudichau, Millet	5.00
Philippe Rivoire, Rev.	7.00
Tokio, Jap.	3.00
Fuyajo, Jap.	7.50
King of England, Jap.	3.00
Tomatbaku, Jap.	12.00
Isani Gidui, Jap.	8.00
Kukema Jishu, Jap.	12.00

Send for complete price-list

O. L. RINGLE

P. O. Box 90 Wausau, Wis.

"Everything That Is Good & Hardy"

PLEASE write to-day for our catalog offering Iris, Peonies and Hardy Dutch Bulbs suitable for fall planting.

Peony fanciers will be interested in our acquisition of the famous Reeves collection of about 200 distinct and beautiful kinds. We are still studying the merit of many of the rarer varieties, but are now in a position to offer over fifty real gems of the highest rating in points of merit according to the Peony Society Standards.

Please let the catalog acquaint you further with what we are doing.

THE COLE NURSERY
500 Acres
Painesville, Ohio

1925
An Abnormal Year

for Peonies, but our plants of Kelway's Glorious, Jubilee, Clara Barton, James Kelway, Sarah Carstensen, Edith Forest and Philippe Rivoire produced blossoms of finest quality. You, too, should know them.

Crawford Gardens
Peonies, Irises and Perennials
LaPorte, Ind.

Bulb and Plant Bargain for Fall Planting

8	Choice Peonies, fine large roots, each one a different variety	$2.00
10	Columbine long spined hybrids	1.00
10	Hemerocallis, Lemon Lily	1.00
10	Delphinium English Gold Medal strain	1.00
12	Superbum Lilies. Our native meadow, fine. One of the most satisfactory Lilies in cultivation	1.00
6	Tiger Lily. The old tiger Lily, very hardy	1.00
2	Regal Lily. New white trumpet Lily	1.00
6	Longiflorum Giganteum Lily. Japanese Easter Lily. Perfectly hardy if given a little protection. Splendid for outdoor planting. A great bargain	1.00
10	Hyacinths. Mixed colors. For bedding	1.00
25	Daffodils In fine mixture	1.00
25	Narcissus. In fine mixture	1.00
25	Early Tulips. Extra fine mixture for bedding or forcing	1.00
25	Darwin Tulips. In fine mixture	1.00
25	Single Late Cottage Tulips. Fine mixture	1.00
50	Crocus. All colors mixed	1.00
25	Double Snowdrops	1.00
25	Freesias (Purity)	1.00

Send for descriptive catalog fully describing the choicest in Peonies, Iris, Lilies, and many other plant and bulb specialties suitable for fall planting. Satisfaction guaranteed on every item offered.

Babcock Peony Gardens

R.D. 79, Jamestown, N.Y.

Save Your Roses

from Mildew and Blackspot—Spray now with Funtrogen, the only combined fungicide and *fertilizer*. Endorsed by leading rosarians. Send for folder.

Chemical Products Division
Rose Manufacturing Company
37th and Filbert Sts., Philadelphia, Pa.

Funtrogen
FUNGICIDE + FERTILIZER

Shumway's "Pedigreed" Bulbs

All Guaranteed Blooming Size

My contracts with the Holland growers specified *largest sizes*. Therefore in ordering from me you are assured the *choice* of their stock.

Plant bulbs in quantity this fall for a gorgeous display of radiant blooms next Spring. For your consideration I have selected a few of the outstanding varieties of Darwin and Breeder Tulips.

Name	*Color*	Price per hundred
Pride of Haarlem	Rose Carmine	$4.50
Clara Butt	Salmon Pink	4.25
Zulu	Almost Black	4.25
Dream	Delicate Lilac	4.50
Bartigon	Carmine Crimson	5.75
Baronne de La Tonnaye	Vivid Pink	4.50
Golden Bronze	Golden Hue	5.00
Cardinal Manning	Rosy Violet	5.00

Special collection of above:
800 bulbs—100 of each . $35.00
400 bulbs— 50 of each . 18.00

Superfine Collections
Largest Size Bulbs

	Varieties	*100*	*50*
Darwin Tulips	12	$3.75	$1.95
Breeder Tulips	10	4.00	2.10
Cottage Tulips	8	3.50	1.85
Crocus	5	2.50	1.30
Narcissus	5	5.00	2.75

All Prices Include Transportation Charges to Your Home

Illustrated catalog lists a great variety of Tulips, Narcissi, Hyacinths, Crocus, Peonies, Lilies, etc. Sent free on request. Write for it today.

R. H. SHUMWAY, Seedsman, Dept. C, Rockford, Ill.
(Established 1870)

Exceptional Peonies

It affords me much pleasure to send any one a catalogue of Peonies and Iris offered by Rolandhurst.

All of the fifty or sixty varieties, with one or two exceptions, mentioned by Prof. Saunders on page 332 of the June issue of Garden Magazine & Home Builder as being the best are included in our list of one hundred varieties. Should you have occasion to order, I shall be very glad to serve you.

Rolandhurst Nursery
Hebron Maryland

Pansy Seed

SAVED from 600 thoroughbred plants, selected from over 100,000 of world's best. Hand pollenized. "If you saw the blooms you would want the seed." Signed packets, 100 seeds $1.00.

Delphiniums

Kelways Tall. Humorist, Lord Curzon, Miss Leitch, X-ray, Capt. Hawker, Lloyd George, Stanley Howes, Viceroy. Nothing better. Plants 35cts each, 5 for $1.00, delivery paid.

VIEW ACRES
H. E. Jones, Prop.
Hamilton Montana

Prindle HUMUS

For the Price is the Best and Cheapest
Fertility Maker

It will improve the condition of ANY SOIL and this means better plants, shrubs, trees, and vegetables.

It may be used AT ANY TIME

$5.00 for 5, 100 lb. bags
f. o. b. Stanhope, N. J.

Send for cultural directions

H. B. PRINDLE
70 East 45th St. New York

RHODODENDRONS
Natives

Maximum, Catawbiense, and Carolinianum. Plants of the best quality.

KALMIA LATIFOLIA
Mountain Laurel

FRUIT TREES and FRUIT PLANTS

Plants for the old-fashioned flower gardens.

Catalogue mailed upon request.

The Morris Nursery Company
1133 Broadway New York City, N. Y.

Hardy Phloxes

There is nothing in the Garden to compare with these beautiful Phloxes in brilliance or variety of color. You can not appreciate these beautiful Phloxes until you see them. Many of them combine fragrance with rare and unusual colors. For many years I have specialized in Phloxes and now have over

300 Varieties in My List

Send for this list if you are interested in these unusual Phloxes.

W. F. SCHMEISKE
Hardy Phloxes My Specialty
Hospital Station, Binghamton, N. Y.

PLAN BOOK

HOMES OF CHARACTER

A BOOK OF REAL HELP TO THE HOME BUILDER
CONTAINS OVER 300 ILLUSTRATIONS OF 100 HOMES OF ALL TYPES
MANY ARE PRIZE WINNING DESIGNS
PRICE $2.00

SENT POSTPAID
BY PARCEL POST COLLECT
IF DESIRED

PUBLISHED BY

ROBERT L. STEVENSON, Architect
522 Paddock Bldg. Boston, Mass.

Early American Reproductions

Colonial 4-Poster Bed

Genuine Mahogany

An attractive, graceful design with fluted posts and hand-carved pineapple. Posts are made from 3-inch stock and stand 50 inches high. Hand-made throughout by skilled craftsmen. Distinctive dull rubbed satin finish.

Made in three sizes:	*Width*	*Length*
Single or Twin size	3'3"	6'4"
Medium size	4'0"	6'4"
Full size	4'6"	6'4"

Safe delivery guaranteed. Sent on receipt of price or C.O.D. with $25.00 deposit. Guaranteed as represented or money refunded.

We make many other pieces equally desirable. Write for our Portfolio R-8 showing the full line of Winthrop Reproductions.

Feature price $78.50
Freight allowed anywhere in U. S.

WINTHROP FURNITURE COMPANY - 424 Park Square Bldg., Boston, Mass.

ESTABLISHED 1810

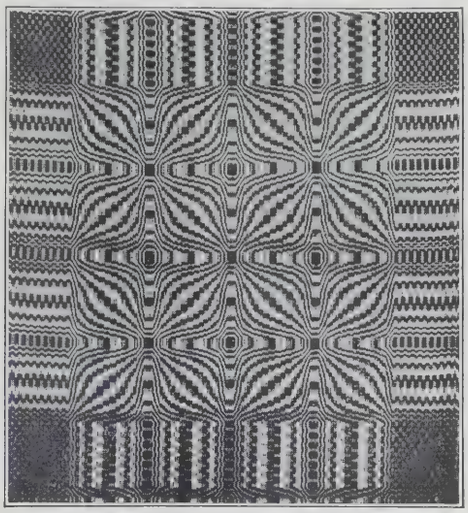
GALLOWAY POTTERY

Galloway Pottery adds interest to the garden, sun room and hall. These high fired strong and durable terra cottas include shapely Jars, Bird Baths and Fonts, Flower Vases, Pots and Boxes, Gazing Globes, Benches, etc.

A collection of over 300 attractive numbers is shown in our catalogue, which will be sent upon receipt of twenty cents in stamps.

GALLOWAY TERRA COTTA CO.
3214 WALNUT ST. PHILADELPHIA

GARDEN FURNITURE
of the better sort *An illustrated catalogue sent for 10c*
The Erkins Studios
250 Lexington Ave., at 35th St., New York



HAND WEAVING

Weaving Beautiful Fabrics for Your Home is True Economy

For true economy means having the best at the lowest possible price. You can weave curtains, rugs, dress fabrics, table linens—hope chest treasures—fluffy baby blankets, couch covers, portieres and runners on a good hand loom as so many others are doing. Write to me for my little booklet and I will tell you all about my looms and patterns.

Mary M. Atwater

THE SHUTTLE-CRAFT COMPANY, INC.

Fourth Floor of the Brock Building and 14 Ash Street

Harvard Square, Cambridge, Mass.

Roof or Wall Ornaments

These unique and original Ornaments are carefully executed out of metal 1/16 inch thick about 18 inches high and are finished black all ready to attach to roof, wall, etc. Price $4.25 each or $8 per pair. Other designs. Your own designs made to order at special prices.

Colonial Black Cat Foot Scraper

This charming and unique Scraper is a reproduction of a Colonial Foot Scraper. About 10 inches high, and all ready to attach to steps or porch. $3.50 each or $6.50 per pair. Other attractive Animal Designs.

All articles postpaid. Circulars of above on request.

HOUSEHOLD PATENT CO., Norristown, Pa.

Olde Stonesfield

Roofs Flagging *and* Stepping Stones

Interesting shapes and choice colorings.

Send for circulars:
41A Graduated Olde Stonesfield Roofs
41B "Thatchslate Roofs"
41C Flagging

THE JOHN D. EMACK CO.

Home Office: 112 So. 16th St. Philadelphia

New York Office 17 E. 49th St.

Felstone! and your GARDEN

Would you like your garden the perfect picture? Then choose from the Felstone collection the most beautiful stone garden furniture made. Our handsome new catalog, with more than a hundred exquisite designs, mailed on request.

The FELSTONE COMPANY Inc.
BILTMORE - NORTH CAROLINA

That Satisfied Feeling of SAFETY!

There is nothing so indispensable about a country place as a good pump. It affords better fire protection—land can be drained, or irrigated—water forced through pipe lines up to tanks or high buildings—sewer pipes cleaned out—flooded cellars drained and many other uses.

The Dana Pump is a marvel of practicability wherever water is to be handled. It is handy to rush anywhere in a hurry. It is simple, strong and durable.

The Dana Pump has but three moving parts—no springs—no cams—no valves—no intricate mechanism—nothing at all to get out of order. It starts without priming.

Chr. A. Volf, Jr., *Sole Distributor*

Singer Bldg., 148 Broadway, New York City

Price for complete outfit, hose included, $125.00 delivered

Pump with pulley only $75.00

District Foresters of New England States witness demonstration of the Dana Pump at Yale University, School of Forestry.

Dana PORTABLE PUMPS

BELLE MEADE PONIES

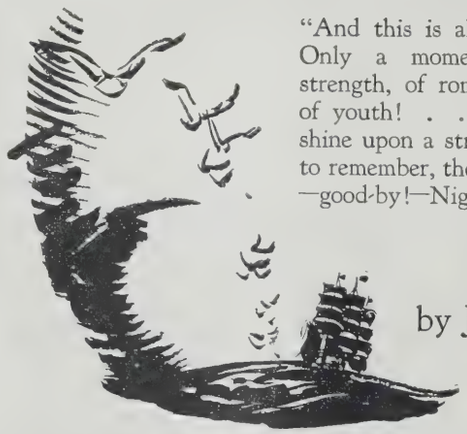
Noted for beauty and gentleness. Bred and trained for children's use. Sent on trial. Illustrated catalogue of 100 for sale. Send 6c in stamps.

BOXWOOD

Beautiful, hardy boxwood hedges, individual bushes and trees for sale. Taken up and shipped at moderate cost. Send for folder on boxwood.

BELLE MEADE FARM

Box 2 Belle Meade, Va.



"And this is all that is left of it! Only a moment; a moment of strength, of romance, of glamour—of youth! . . . A flick of sunshine upon a strange shore the time to remember, the time for a sigh, and —good-by!—Night—Good-by . . . !"

Youth
by Joseph Conrad

At all bookstores

The FRENCH BINDERS

Good books with artistic binding

COUNTRY LIFE PRESS, GARDEN CITY, N.Y.

Buffalo PORTABLE Fencing System

Patent applied for

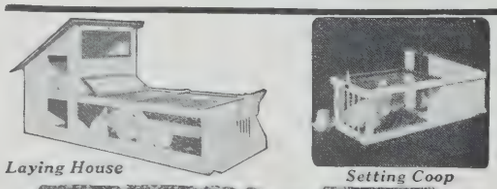
Easily moved, adaptable, to meet varying conditions. Erected without the necessity of posts, staples, or wire stretcher. Send 6c for Fencing Booklet No. 77-C.

	Price per Section
7′ long x 5′ high	$4.00
4′ 6″ long x 5′ high	3.35
2′ 6″ wide x 5′ (gate)	2.75
8′ long x 2′ high	2.75
6′ long x 2′ high	2.25

F. O. B. Buffalo, N. Y.

Add 25 cents per section for initial orders of less than 6 sections.

Buffalo Wire Works Co., Inc.
(formerly Scheeler's Sons)
467 Terrace Buffalo, N. Y.



Laying House

Setting Coop

No. 4 Poultry-house for 200 hens—5 units

HODGSON *Portable* HOUSES

THERE are Hodgson poultry-houses for every requirement. Whether it be a small setting coop for hen and chicks or a large house for several hundred hens, the Hodgson way is the better way.

Hodgson poultry-houses are made of red cedar, strong, sanitary and weather-proof. Send for our catalog X. It gives prices and complete information about Hodgson poultry-houses, also bird-houses, dog kennels, etc.

E. F. HODGSON CO.
71-73 Federal Street, Boston, Mass.
6 East 39th Street, New York City

Glorious Rock Gardens

A few dollars will buy seeds of the *World's Choicest Plants*

Hardy Alpine and Perennial Seeds from one of the largest and choicest collections in Britain. 1500 varieties, collected from the mountains and plains of the world. Lists postpaid, no duty.

Sample collection containing twelve distinct varieties, $1.00. Thirty varieties, $2.00. *NOW is the time to sow them!*

Rev. J. A. Anderson, F. R. H. S., Glen Hall, Leicester, England

GARDENER

Superintendent, one of the finest landscape gardeners in the country; knows his business from A to Z; rose and flower specialist; take entire charge large estate; references.

H. Banak, 103 St. Mark's Place, New York.

BECOME A LANDSCAPE ARCHITECT

Dignified, Exclusive Profession not overrun with competitors. Crowded with opportunity for money-making and big fees. $5,000 to $10,000 incomes attained by experts. Easy to master under our correspondence methods. Credentials awarded. We assist students and graduates in getting started and developing their business. Established 1916. Write for information; it will open your eyes. Do it to-day!

AMERICAN LANDSCAPE SCHOOL
77-GA, Newark, N. Y.

LILIUM CANDIDUM

(Madonna Lily)

Plant in August and September

THIS beautiful lily of our Grandmother's garden, then called "Cottage Lily" is to-day as beautiful and desirable as ever. 4 to 5 ft. in height with 15 to 20 snowy white fragrant flowers. Can be left for years in same position. Thrives in either sun or shade. Plant them with Foxgloves, Delphiniums, and for a bold effect, with Primrose and white Hollyhocks.

Our Candidum bulbs are grown in *Northern France* and we pride ourselves on their superior quality.

	3	*12*	*50*	*100*
Jumbo Bulbs	$1.50	$5.50	$22.00	$40.00
Monster Bulbs	1.25	4.25	16.00	30.00
Selected Flowering Grade	.90	3.40	12.75	24.00

SPECIAL:—We prepay all charges to any point in the U. S. except 7th and 8th Zones (add 10% to prices in these zones.)

Our Bulb Book is ready. It lists the rarest bulbs and seeds to be had. We specialize in Rare Seeds from every clime. Send for copy.

H. H. BERGER & CO.

Est. 48 yrs. (Now Located) 102 Park Place, New York

You can erect a cozy home

Two men can easily erect a cozy Hodgson cottage in one day's time—no skilled labor required. Hodgson Portable Houses are shipped to you in finished sections all ready to lock together. The only tool necessary is a hammer to wedge in the key-bolts.

Perhaps you know of an ideal spot for a summer home or camp. Why not put up a Hodgson House there this fall? Right now is the time to place your order.

Our new catalog K is beautifully illustrated with actual photographs of Hodgson Houses. Also garages, dog kennels, poultry-houses, etc. Write for your free copy to-day.

E. F. HODGSON CO.
71-73 Federal Street, Boston, Mass
6 East 39th Street, New York City

HODGSON *Portable* HOUSES

Dutch Bulbs Direct

– Grower to Grower –

Van't Hof & Blokker
Limmen, Holland

Catalogue and booklet on bulb growing on request. Prices listed F. O. B. New York clear of customs. Import only. Order early. Tulips, Narcissi, etc. Parcels from $2.50 up, Shipments in September and October. Orders for standard parcels and cases can be accepted in September. Over 25 years in the American trade.

Office for United States and Canada
430 Brunswick Ave., Toronto, Canada
H. B. McCREADY, *Representative*

WM. TOOLE, SR.
With His White Delphiniums

Extra: For Connoisseurs *White Delphinium "Summer Cloud"*

The largest flowering *single* white hybrid yet evolved! Plants show a slight variation in habit of growth, but all flowers are uniformly large nearly 2 inches in diameter. *Plants $1.00 each, six for $5.00.* (200 seeds of the variety free with every $5.00 order).

Garry-nee-Dule White Hybrid

Like all hybrids they vary in character of flowers—hardly two are alike. You will find them particularly useful to create contrasts among the blue clumps.

Strong, field-grown plants, 50c. each; seven for $3.00; dozen, $5.00, postpaid.

My booklet "Hardy Plants for the Home Garden" gladly mailed FREE

W. A. TOOLE Garry-nee-Dule Baraboo, Wis.

A Flowerful Garden in August!

Is August a month of few flowers in your Garden? You can readily make it almost as flowery as June. Simply observe, throughout the countryside, the varieties that bloom in midsummer. Then order them for your garden for Autumn planting.

Our complete, illustrated catalogue lists many plants for mid-summer flowers.

Ask for catalogue G

MOONS' NURSERIES
MORRISVILLE PENNA.

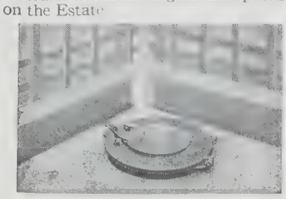
SCOTT'S BENT MIXTURE

THE development of Creeping Bent has revolutionized standards in lawn-making. This splendid lawn-grass produces wonderful rich, velvety greensward. In years to come the better lawns will be Bent Lawns.

Bent has long been recognized as the best grass for golf course putting greens. It has now proven ideal for lawns.

"Bent Lawns," an illustrated booklet is full of useful information on this wonder grass. A copy is yours for the asking. Please write for it.

O. M. Scott & Sons Company
80 Eighth St. Marysville, Ohio



Does YOUR Backyard look like this?

THE STEPHENSON STANDARD
LYNN MASS
TRADE MARK

UNDERGROUND GARBAGE RECEIVER keeps the garbage away from Flies, Sun, Frost and Prowling Cats and Dogs. The inside bucket is protected by the Metal Receiver. A PERMANENT INVESTMENT.

Sold Direct. Send for Catalogue

C. H. STEPHENSON, Mfr.
28 Farrar Street Lynn, Mass.
Established 1899

O. Henry

"Rule 1 of story-writing," said O. Henry, "is to write stories that please yourself. There is no Rule 2. In writing, forget the public."

But the public has not forgotten him. Each year his books grow more popular.

AT ALL BOOKSTORES

You should have this wonderful catalog of

PEONIES

may we send it to you?

Every flower lover, whether he is a peony fancier or not, should have our peony catalog. The most marvelous varieties of this wonderful perennial are listed, every one of them backed by the national reputation of this company. To get best results and a quick profusion of bloom, peonies should be planted during the fall months and now is the time to order. But first, let us send you our catalog!

AMERICAN ROSE & PLANT COMPANY

Producers of Plants that Grow and Bloom Box E, Springfield, Ohio

High Quality BULBS

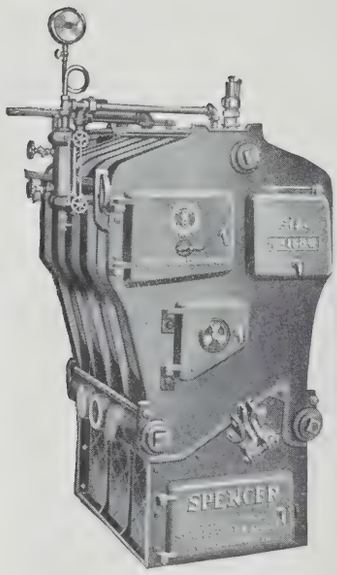
For Autumn Planting

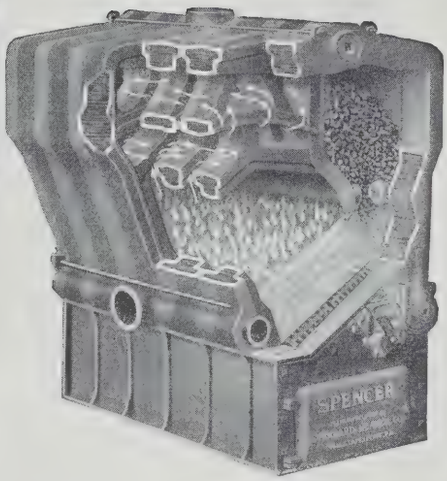
Our Fall Bulb Catalogue sent on request

Stumpp & Walter Co
30-32 Barclay St. New York

The Maidless House is SPENCER-Heated for Three Reasons:—

labor-saving
economy
comfort





A glimpse of Mr. Hillard's maidless house, showing the chimney to which his Spencer Heater is connected. By means of a "heat exchanger" attachment, he also obtains an ample supply of hot water for household purposes.

WHEN Mr. W. B. Hillard, architect, built his own residence in Bronxville, he put into it so many labor-saving features that it won the affectionate nickname of The Little Maidless House.

From attic to cellar, housework is reduced to the minimum, yet with an actual enhancement of charm. Footsteps are saved and every task is relieved of drudgery features by a multitude of conveniences.

So many people, in planning a home, devote so little thought to the operating expense and so much to the outer appearance, the interior trim, and what Irvin Cobb refers to as "vistas through" that it is refreshing and encouraging to find a house where easy and economical operation are combined with charm of line and layout.

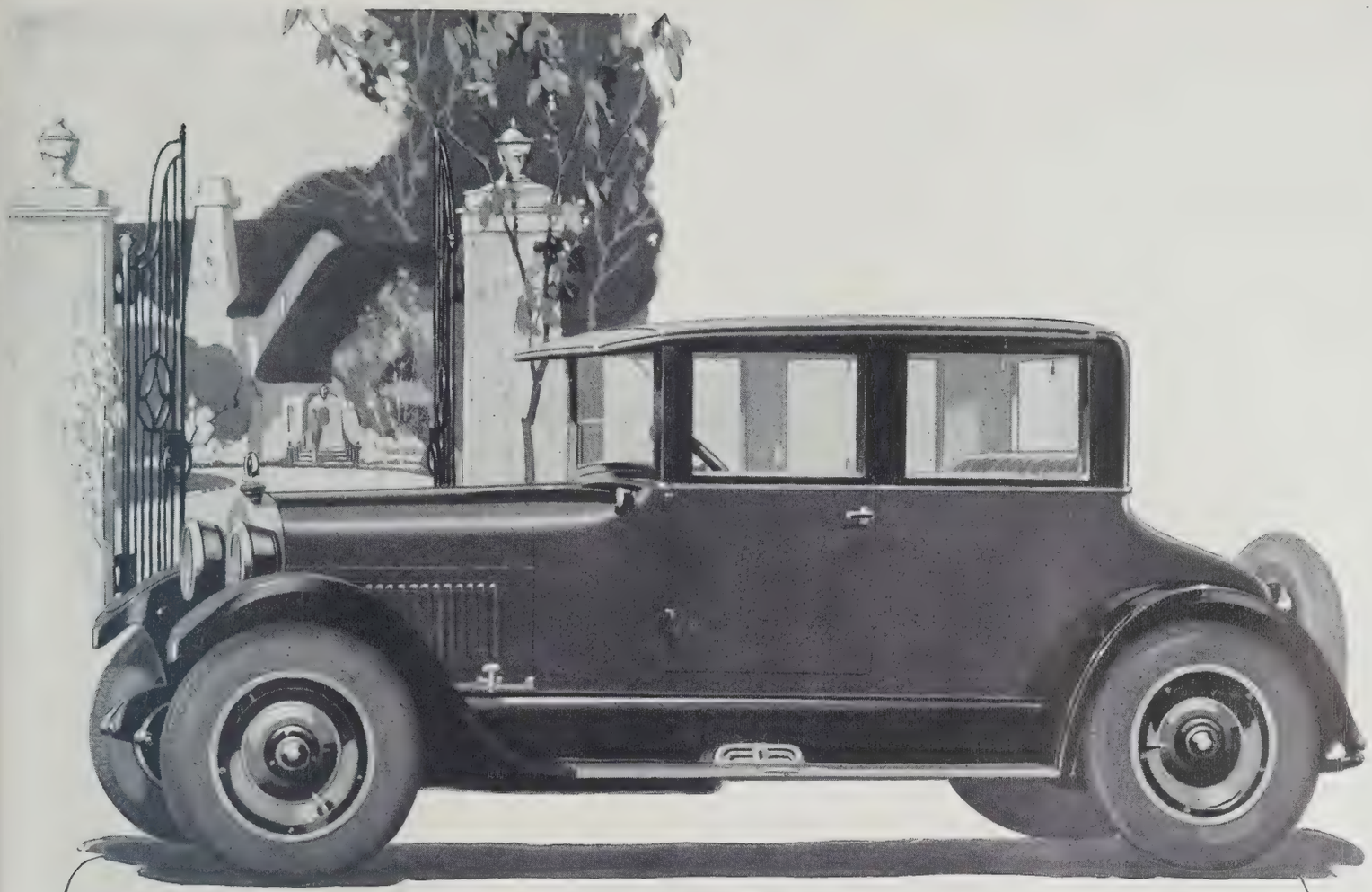
In the basement of this house, is installed a Spencer Heater not only because it burns No. 1 Buckwheat coal that costs half as much as the larger domestic sizes, but because a Spencer Heater needs attention only morning and night.

If you are interested in knowing more about these remarkable heaters that give you coal-bill economy, stop furnace drudgery and bring you a new experience in heating comfort, write to the nearest office for more information and for a copy of "Better, Cheaper Heating."

Spencer
steam, vapor or hot water
Heaters
burn No.1 Buckwheat coal

Used by thousands for more than thirty years. A size and type for every heating job.

STANDARD HEATER COMPANY *General Offices:* WILLIAMSPORT, PA.
New York City Boston Philadelphia Baltimore Buffalo Rochester Lancaster Detroit Schenectady Syracuse Harrisburg Scranton



REO

The Gold Standard of Values

REO GOLD STANDARD COUPE, $1975 *At Lansing*

Four passengers may be comfortably accommodated in the Gold Standard Coupe, which was designed to give a maximum of convenience in year-around use.

Embodied in this model are all the late motor car refinements developed to provide more complete satisfaction and enjoyment for the owner.

The handsomely designed body and completely appointed interior are in keeping with the mechanical excellence of engine and chassis for which Reo has long been famous.

There is a high degree of freedom from worries and pride of ownership to be derived from the purchase of a Reo.

REO MOTOR CAR COMPANY Lansing, Michigan

Roof in blended green

Cabot's Creosote Stained Shingles; roof blended moss green, walls dark bungalow brown, trimmings Cabot's Double-White.—Rutan & Russell, Architects, Pittsburgh

Handsome Colors That Last

This is what over forty years' use of

Cabot's Creosote Shingle Stains

has proved. Cabot's Stains combine the rich transparent beauty of stain with the durability of paint and the wood-preserving value of *genuine* Creosote, "the best wood-preservative known." The use of Cabot's Stains guarantees your job—for artistic coloring, lasting qualities and preservation of the wood, either shingles or siding.

Cabot's Stained Shingles

Highest Grade Shingles Ready-Stained with the Highest Grade Stains

You can also buy the best Pacific Coast Red Cedar shingles already stained with these genuine Creosote Stains, and get your insurance of standard quality in both shingles and stains.

Cabot's Old Virginia White

The original brilliant white stain. As bright as new whitewash and as lasting as paint.

Cabot's Double-White

Whiter than white lead paint. Two coats cover equal to three of lead and oil. A true flat white for all kinds of surfaces, exterior or interior.

Send for stained wood samples showing actual colors, and full details about all these products. Distributors all over the country.

Samuel Cabot, Inc., Manufg. Chemists

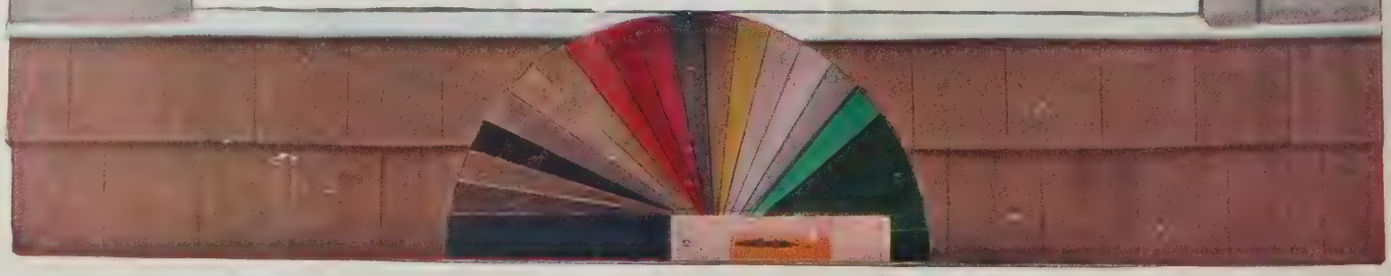
4 Oliver St., Boston, Mass.

342 Madison Ave., New York
Hibernian Bldg., Los Angeles
5000 Bloomingdale Ave., Chicago
444 Market St., San Francisco

Waterproof Stucco Stains, Mortar Colors, Conservo Wood Preservative, Waterproofings, Insulating "Quilt"

24" Cedar Shingles stained gray

Split Cypress Shingles stained gray



18" Cedar Shingles stained brown

Trimmings finished with Cabot's Double-White

THE COUNTRY LIFE PRESS, GARDEN CITY, NEW YORK

UNIVERSITY OF ILLINOIS-URBANA
3 0112 106852285